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LETTER FROM THE PRESIDENT

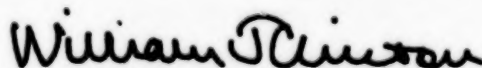
TO THE CONGRESS OF THE UNITED STATES:

It is my special pleasure to transmit herewith the Annual Report of the National Endowment for the Arts for the fiscal year 1994.

Over the course of its history, the National Endowment for the Arts has awarded grants for projects that reach into every community in the Nation. The agency's mission is public service through the arts, and it fulfills this mandate through support of artistic excellence, our cultural heritage and traditions, individual creativity, education, and public and private partnerships for the arts. Perhaps most importantly, the Arts Endowment encourages arts organizations to reach out to the American people, to bring in new audiences for the performing, literary, and visual arts.

The results over the past 30 years can be measured by the increased presence of the arts in the lives of our fellow citizens. More children have contact with working artists in the classroom, at children's museums and festivals, and in the curricula. More older Americans now have access to museums, concert halls, and other venues. The arts reach into the smallest and most isolated communities, and in our inner cities, arts programs are often a haven for the most disadvantaged, a place where our youth can rediscover the power of the imagination, creativity, and hope.

We can measure this progress as well in our re-designed communities, in the buildings and sculpture that grace our cities and towns, and in the vitality of the local economy whenever the arts arrive. The National Endowment for the Arts works the way a Government agency should work – in partnership with the private sector, in cooperation with State and local government, and in service to all Americans. We enjoy a rich and diverse culture in the United States, open to every citizen, and supported by the Federal Government for our common good and benefit.



William J. Clinton
President of the United States

COVER PHOTOGRAPHS:

A MEMBER OF THE
FLINT SYMPHONY ORCHESTRA
PERFORMS IN THE CONCERT
SERIES "MUSIC WHERE YOU
LIVE: A TASTE OF THE CLASSICS
IN YOUR OWN BACKYARD"
IN MICHIGAN.

CERAMICS MENTOR
JORGE MONTEMAYOR WORKS
WITH A STUDENT APPRENTICE AT
THE MANCHESTER CRAFTSMEN'S
GUILD IN PITTSBURGH,
PENNSYLVANIA.

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Walt Whitman began the first edition of *Leaves of Grass* with these words:

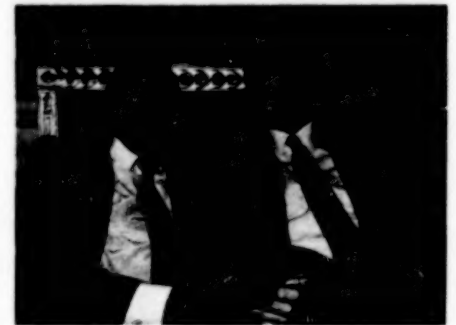
"The United States themselves are essentially the greatest poem..."

Over the course of my first year as Chairman of the National Endowment for the Arts, I have discovered the truth in that statement. I undertook a journey across the United States, and everywhere are echoes of Whitman's remark. This country itself is a great work of art.

All journeys of discovery begin when we anchor up and set sail. My voyage began at the White House. October, 1993, the beginning of the Federal government's Fiscal Year, was National Arts and Humanities Month, and all across the country, celebrations of our culture reminded millions of the grand sweep and diversity of the arts in America. On October 7, the celebrations began with the presentation of the 1993 National Medal of Arts by President and Mrs. Clinton on the South Lawn of the White House. The honors went to: arts patrons Walter and Leonore Annenberg, musicians Cab Calloway and Ray Charles, folklorist Bess Lomax Hawes, poet Stanley Kunitz, baritone Robert Merrill, playwright Arthur Miller, painter Robert Rauschenberg, theatrical director Lloyd Richards, novelist William Styron, choreographer Paul Taylor, and movie director Billy Wilder. These awards are our nation's highest honor for achievement in the arts.

The following day, in the Great Hall of the Library of Congress, I took the oath of office from Supreme Court Justice Sandra Day O'Connor to become Chairman of the Arts Endowment. As part of my pledge to Congress, I commenced my journey to all of the states to see the effect of Endowment funding in local communities. My first stop was Newark, New Jersey, where I joined with community leaders in breaking ground for the New Jersey Performing Arts Center in Newark, a new heart for an old city, centered around the arts. The next day I was off to Indiana, Pennsylvania and Pittsburgh, where I had the great pleasure of seeing the Manchester Craftsmen's Guild, an arts center tied directly to the surrounding neighborhood, a beacon of hope in a poor section of town.

From those days forward, the cities and towns we visited reinforced the connection between art and community. From New England to the Great Plains, from the beauty of Charleston, South Carolina to the grandeur of Wyoming, the



**PRESIDENT CLINTON
AND RAY CHARLES
SHARE A MOMENT
BEFORE THE
CEREMONIES FOR
THE 1993 NATIONAL
MEDAL OF ARTS.**

CHAIRMAN'S STATEMENT

country reveals its culture through the creativity of the American people. In the little town of Jessup, Iowa, the rural families were drawn together by a year-long residency by the Ying Quartet, a classical music group. The Ying family lived and ate and worked with the people of Jessup. The Yings held concerts in elementary schools, the firehouse, and impromptu sessions on the front porch. Not only did they educate the children in the community, they inspired all to listen anew to a classical music, a beautiful sound.

In Baltimore, at the 150th anniversary of the Maryland Historical Society, I saw a collection of American artifacts that tells the story of a people and a city. When I visited Oklahoma City, I was reminded of the high school students I met when I had taught drama at the Oklahoma Summer Arts Institute. Those children performed with honesty and integrity rooted in the earth. I carry the lessons they taught me about life and learning. At a small studio just outside Albuquerque, New Mexico, I sat with master tinsmith Bonifacio Sandoval and his apprentice Christine Montoya Sandoval and watched as cultural heritage literally passed between generations. In addition to visiting communities, staff at the Endowment also had a presence at all of the major conferences held by the national service organizations for each of the arts disciplines.

Early in my term I had decided to convene a national conference on the arts, the first ever held by the Federal government. In April 1994, nearly 1,000 artists and administrators from across the country met in Chicago for that conference

called, "Art-21: Art Reaches into the 21st Century." For three days, we discussed the challenges facing the arts as we head into the new millennium. Our four keynote speakers at "Art-21" gave us hope for that future – Thulani Davis, the writer and librettist, who spoke about the Artist and Society; Richard Loveless, Director of the Institute for Studies in the Arts at Arizona State University, who spoke about the Arts and Technology; Henry Cisneros, Secretary of Housing and Urban Development, who spoke about Expanding Resources for the Arts; and Dr. Ernest Boyer, President of the Carnegie Foundation, who spoke about Lifelong Learning

in the Arts. Each of these speakers drew upon the connection between art and our lives, and all of them pointed to our need as a society and a government to focus on the future. In Chicago, we began to set the agenda for tomorrow.

After the success of "Art-21," I took to the road again. During my first year, I have seen America in the making. In Port Gibson, Mississippi, I watched quilters weave stories out of thread. In inner-city Detroit, I applauded high school children as they reinvented Shakespeare to the rhythms of the street. In Indianapolis, I broke ground on the city's new Arts Garden, an extraordinary piece of architecture which will serve as a resource center for the arts for anyone coming to visit the



AMONG SCHOOLCHILDREN,
CHAIRMAN JANE ALEXANDER
VISITS A NORTH DAKOTA
ELEMENTARY SCHOOL
ARTS CLASS.

CHAIRMAN'S STATEMENT

city. In Chattanooga, Tennessee, I thrilled to Irish American fiddlers, Cajun Zydeco and Hawaiian dancers at the National Folk Festival. In Ohio, I listened to the beautiful music at the Blossom Music Festival and the Cleveland Orchestra. In Missoula, Montana, I heard a cowboy poet spin yarns of the American west. Through our dance and song, through our design and theater, through all of the arts, we build and renew our culture. In 130 different towns and cities in all 50 states, I met tens of thousands of people in town halls, community arts centers, theaters and classrooms – people forging an identity through the arts, reclaiming what it means to be an American.

The people of the United States create the "greatest poem" as Whitman claimed. The Arts Endowment is for all of the American people. Perhaps there is no better occasion that marks our Nation's spirit than the National Heritage Fellowship Awards that concludes each fiscal year. In September, 1994, I had the great pleasure of assisting the First Lady, Hillary Rodham Clinton, as she presented these awards to 11 outstanding artists. The presentation of the Heritage Awards coincided with the Endowment's 29th anniversary, and in October, 1994, we began our 30th year of public service to the American people through their brilliant culture.

In shaping our goals for the next millennium, we seek to serve the American people through lifelong learning in the arts, by using technology to share art and ideas through connecting arts funders, organizations and communities, and by renewing the bonds of artists and our society. To that end, we have begun to renew the past, seek our future directions, and enable the citizens of our country to witness our national achievements through Millennium Projects. In these pages, the details of our efforts can be found within each of our programs and across all artistic disciplines.

President Clinton has said that "our dedication to the arts today will shape our civilization tomorrow." In that spirit and with that challenge, we go forward.



Jane Alexander



FIRST LADY HILLARY CLINTON
PRESENTS THE NATIONAL
HERITAGE FELLOWSHIP AWARD
TO MARY GABRIEL, TRADITIONAL
BASKETMAKER FROM MAINE.

The National Endowment for the Arts, an independent agency of the Federal government, was established by Congress in 1965 to support the creation of American art, to broaden public awareness of the arts, and to increase public participation in our culture. We serve the American people primarily through grants to artists, nonprofit arts organizations and public arts agencies, as well as through leadership initiatives, and advocacy.

The Arts Endowment promotes the continued diversity, vitality and excellence of the arts throughout the United States. It serves as a catalyst to increase

non-Federal contributions to cultural activity through partnerships. The agency supports literary, visual and performing arts organizations which create and present performances, exhibitions, projects and programs. It provides fellowships to American artists of exceptional talent, funds arts education projects for both children and adults, and in partnership with local, state and regional arts organizations works to provide access to the arts for all Americans.



A SCENE FROM "ONE FLEW
OVER THE CUCKOO'S NEST"
AT THE MAD HORSE THEATRE
COMPANY IN PORTLAND, MAINE.

OUR MISSION

The mission of the National Endowment for the Arts is:

**TO FOSTER THE EXCELLENCE, DIVERSITY AND VITALITY
OF THE ARTS IN THE UNITED STATES, AND
TO HELP BROADEN PUBLIC APPRECIATION OF THE ARTS.**

In carrying out our mission, the agency is guided by the principles outlined by the National Arts and Humanities Act. In the Declaration of Purpose, Congress has said:

THE ARTS... BELONG TO ALL THE PEOPLE OF THE UNITED STATES.

THE ENCOURAGEMENT AND SUPPORT OF NATIONAL PROGRESS... IN THE ARTS,
WHILE PRIMARILY A MATTER FOR PRIVATE AND LOCAL INITIATIVE, IS ALSO AN APPROPRIATE
MATTER OF CONCERN TO THE FEDERAL GOVERNMENT.

AN ADVANCED CIVILIZATION MUST NOT LIMIT ITS EFFORTS TO SCIENCE AND TECHNOLOGY ALONE BUT MUST GIVE FULL VALUE AND SUPPORT TO THE OTHER GRANT BRANCHES OF

THE ARTS ENDOWMENT

SCHOLARLY AND CULTURAL ACTIVITY IN ORDER TO ACHIEVE A BETTER UNDERSTANDING OF THE PAST, A BETTER ANALYSIS OF THE PRESENT, AND A BETTER VIEW OF THE FUTURE.

DEMOCRACY DEMANDS WISDOM AND VISION IN ITS CITIZENS. IT MUST THEREFORE FOSTER AND SUPPORT A FORM OF EDUCATION AND ACCESS TO THE ARTS... DESIGNED TO MAKE PEOPLE OF ALL BACKGROUNDS AND WHEREVER LOCATED MASTERS OF THEIR TECHNOLOGY AND NOT ITS UNTHINKING SERVANTS.

IT IS NECESSARY AND APPROPRIATE FOR THE FEDERAL GOVERNMENT TO COMPLEMENT, ASSIST, AND ADD TO PROGRAMS FOR THE ADVANCEMENT OF THE... ARTS BY LOCAL, STATE, REGIONAL, AND PRIVATE AGENCIES AND THEIR ORGANIZATIONS.

THE ARTS AND THE HUMANITIES REFLECT THE HIGH PLACE ACCORDED BY THE AMERICAN PEOPLE TO THE NATION'S RICH CULTURAL HERITAGE AND TO THE FOSTERING OF MUTUAL RESPECT FOR THE DIVERSE BELIEFS AND VALUES OF ALL PERSONS AND GROUPS.

THE PRACTICE OF ART... REQUIRES CONSTANT DEDICATION AND DEVOTION. WHILE NO GOVERNMENT CAN CALL A GREAT ARTIST OR SCHOLAR INTO EXISTENCE, IT IS NECESSARY AND APPROPRIATE FOR THE FEDERAL GOVERNMENT TO HELP CREATE AND SUSTAIN NOT ONLY A CLIMATE ENCOURAGING FREEDOM OF THOUGHT, IMAGINATION, AND INQUIRY, BUT ALSO THE MATERIAL CONDITIONS FACILITATING THE RELEASE OF THIS CREATIVE TALENT.

THE WORLD LEADERSHIP WHICH HAS COME TO THE UNITED STATES CANNOT REST SOLELY UPON SUPERIOR POWER, WEALTH, AND TECHNOLOGY, BUT MUST BE SOLIDLY FOUNDED UPON WORLDWIDE RESPECT AND ADMIRATION FOR THE NATION'S HIGH QUALITIES AS A LEADER IN THE REALMS OF THE IDEAS AND OF THE SPIRIT.

AMERICANS SHOULD RECEIVE IN SCHOOL, BACKGROUND AND PREPARATION IN THE ARTS AND HUMANITIES TO ENABLE THEM TO RECOGNIZE AND APPRECIATE THE AESTHETIC DIMENSIONS OF OUR LIVES, THE DIVERSITY OF EXCELLENCE THAT COMPRISES OUR CULTURAL HERITAGE, AND ARTISTIC AND SCHOLARLY EXPRESSION.

IT IS VITAL TO A DEMOCRACY TO HONOR AND PRESERVE ITS MULTICULTURAL ARTISTIC HERITAGE AS WELL AS SUPPORT NEW IDEAS, AND THEREFORE IT IS ESSENTIAL TO PROVIDE FINANCIAL ASSISTANCE TO ITS ARTISTS AND THE ORGANIZATIONS THAT SUPPORT THEIR WORK.

A DANCER'S ELEGANCE
FROM THE MIAMI CITY
BALLET'S PRODUCTION
OF "TOBINIANA OP. 22."



HOW THE PROCESS WORKS

The Arts Endowment awards grants – about 3,800 a year at present – to individual artists, arts groups and other nonprofit organizations that apply for support through the programs listed in this report. Because the agency receives nearly four times more applications than it can support, the receipt of a grant represents a distinct honor.



THE KANSAS STATE HISTORICAL SOCIETY RECEIVED A FOLK & TRADITIONAL ARTS GRANT FOR AN EXHIBITION OF NATIVE AMERICAN TRADITIONAL ARTISTS OF KANSAS, INCLUDING CREEK FLUTEMAKER REUBEN KENT.

Hundreds of private citizens with expertise in the arts come to Washington to review applications and make funding recommendations. A typical panel is composed of 12 persons, including one "layperson" who does not earn a living as an artist or through an arts organization. Panel recommendations are then reviewed by the National Council on the Arts in an open, public meeting. Applications which the Council recommends for funding are then reviewed by the Chairman for final approval.

THE CHAIRMAN AND NATIONAL COUNCIL

Appointed by the President of the United States with advice and consent from the U.S. Senate, the Chairman is the agency's chief executive officer as well as Chairman of the National Council on the Arts. Jane Alexander was named to this position by President Clinton and took office on October 8, 1993.

The National Council on the Arts advises the Chairman on policies, programs, grants and procedures. Composed of 26 private citizens appointed by the President and confirmed by the Senate, the Council represents various arts disciplines, including arts patronage. Council members serve six-year terms, staggered so that roughly one-third of the body rotates every two years.

CELLIST YO-YO MA AND
BALTIMORE SYMPHONY
ORCHESTRA MUSIC
DIRECTOR DAVID ZINMAN
SIGN COPIES OF "THE
NEW YORK ALBUM"
AT A MUSIC STORE IN
TOWSON, MARYLAND.



THE ADVISORY PANELS

All of the Arts Endowment's grant-making programs are advised by panels: rotating groups of private American citizens, both professional artists and knowledgeable lay persons. Selected from every region in the country, the panelists mirror our nation's diversity of race, gender, and aesthetics. Appointed by the Chairman, advisory panels meet throughout the year to review applications, develop or revise program guidelines, and provide advice on how the programs may best serve the field.

Panel nominations are welcome from any source at any time. Membership rotates regularly, so no member may serve on a panel more than three consecutive years. You cannot serve on any panel that might consider your application or that of your organization.

METHODS OF FUNDING

The Arts Endowment provides three major types of financial assistance:

- Matching grants for projects of artistic merit to nonprofit, tax-exempt organizations. Applicants must match the Endowment award at least dollar-for-dollar with non-Federal contributions. Grants from our Challenge Program must be matched three-to-one.
- Matching grants to state, local and regional arts agencies.
- Non-matching grants to individual artists of exceptional talent.

IMPACT OF ENDOWMENT GRANTS

Every grant directly benefits the grantee and thus their home community and state. Endowment dollars attract private contributions, and this partnership stimulates local economic activity. More than 30 percent of the Endowment's funding supports projects which reach beyond the borders of a city or state. Roughly 22 percent of our grants support projects with a national impact.

Many of these grants attract audiences nationwide through radio and television broadcasts, publications and recordings. Others reach wide audiences



THE TALESIN TRIO
REHEARSE FOR A
SCHOOL CONCERT
AS PART OF THEIR
CHAMBER MUSIC
RURAL RESIDENCY
IN BLYTHEVILLE,
ARKANSAS.

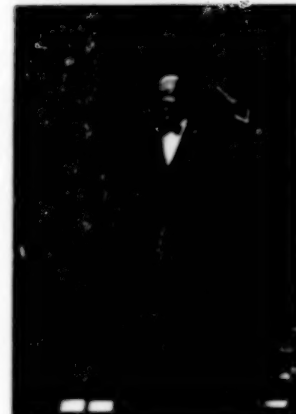
through touring – of a dance company or a museum exhibition, for example. By providing management or technical assistance, professional training, career development, research or information, grants in each of the disciplines raise the standards for arts organizations nationwide.

THIS ANNUAL REPORT

The organization of this annual report reflects the agency's structure in Fiscal 1994, and it is designed to provide an overview of our programs and financial obligations. The total number of awards and amounts listed in each program are our financial commitments made in Fiscal 1994. In some cases involving Treasury Funds, grants which were awarded in a previous year were actually obligated because the organization did not certify that they met the matching requirements before the close of the fiscal year. In order to give a thorough financial summary, we report both obligations and awards. Cooperative agreements, projects in which the agency has special oversight or active involvement, such as the Mayors' Institute on City Design, are also noted.

A supplement to this Annual Report listing all project descriptions and panel rosters has been published separately and will be available on the Internet. To access this information, please visit the Arts Endowment's home page on the World Wide Web in October, 1994. A history of all previous authorizations and appropriations is also available through the Office of Communications.

Financial summaries of funds obligated in Fiscal 1994 conclude the book.



ON THE CAMPUS OF THE UNIVERSITY OF IDAHO, LIONEL HAMPTON GREETED AN ENTHUSIASTIC CROWD AT THE BEGINNING OF THE LIONEL HAMPTON JAZZ FESTIVAL.

MARGO SKINNER AND JENNIFER DUNDAS IN CHEKHOV'S "THE SEAGULL" DIRECTED BY RICHARD JENKINS AT RHODE ISLAND'S TRINITY REPERTORY THEATRE.



THE NATIONAL COUNCIL ON THE ARTS

JANE ALEXANDER CHAIRMAN

APPOINTED FOR TERM ENDING IN 1992*

David N. Baker
Composer/Musician
Distinguished Professor
Bloomington, Indiana

Sally Brayley Bliss
Dance Presenter/Trustee,
Anthony Tudor Ballet Trust
Oyster Bay, New York

Nina Brock
Arts Patron/Trustee
Lookout Mountain, Tennessee

Robert Garfias
Scholar/Ethnomusicologist
Irvine, California

Bob Johnson
Arts Patron/Trustee
Sarasota, Florida

Ardis Krainik
Opera Company Director
Chicago, Illinois

Harvey Lichtenstein
Arts Presenter
Brooklyn, New York

Arthur Mitchell
Dance Company
Director/Choreographer
New York, New York

APPOINTED FOR TERM ENDING IN 1994*

Philip Brunelle
Artistic Director/Conductor
Minneapolis, Minnesota

Roy M. Goodman
State Senator/
Arts Patron/Trustee
New York, New York

Peter deCourcy Hero
Community Foundation
President
San Jose, California

Wendy Luers
Arts Patron/Trustee
New York, New York

Roger Mandle
College of Art President
Providence, Rhode Island

Jocelyn Levi Straus
Arts Patron/Trustee
San Antonio, Texas

Catherine Yi-yu Cho Y'oo
Scholar/Visual Artist/Teacher
San Diego, California

TERMS EXPIRE IN 1996

William Bailey
Painter/Teacher
Branford, Connecticut

Trisha Brown
Dance Company Director/
Choreographer
New York, New York

Donald Hall
Poet
Danbury, New Hampshire

Hugh Hardy
Architect
New York, New York

Marta Istomin
Music School President/
Musician
Washington, DC

Colleen Jennings-Roggensack
Arts Presenter
Tempe, Arizona

Louise McClure
Arts Patron/Trustee
McCall, Idaho

Roberta Peters
Opera Singer/Trustee
Scarsdale, New York

William E. Strickland, Jr.
Arts Administrator/Ceramist
Pittsburgh, Pennsylvania

George White
Theater Director/Producer
Waterford, Connecticut

TERMS EXPIRE IN 1998

Ronald Feldman
Commercial Art
Gallery Owner
New York, New York

Barbara W. Grossman
Theater Historian/Professor
Newton, Massachusetts

Leo J. O'Donovan, S.J.
University President
Washington, DC

Judith O. Rubin
State Arts Council Member/
Theater Chairman
New York, New York

Rachael Worby
Conductor
Charleston, West Virginia

* Members serve until Senate
confirmation of their successors.

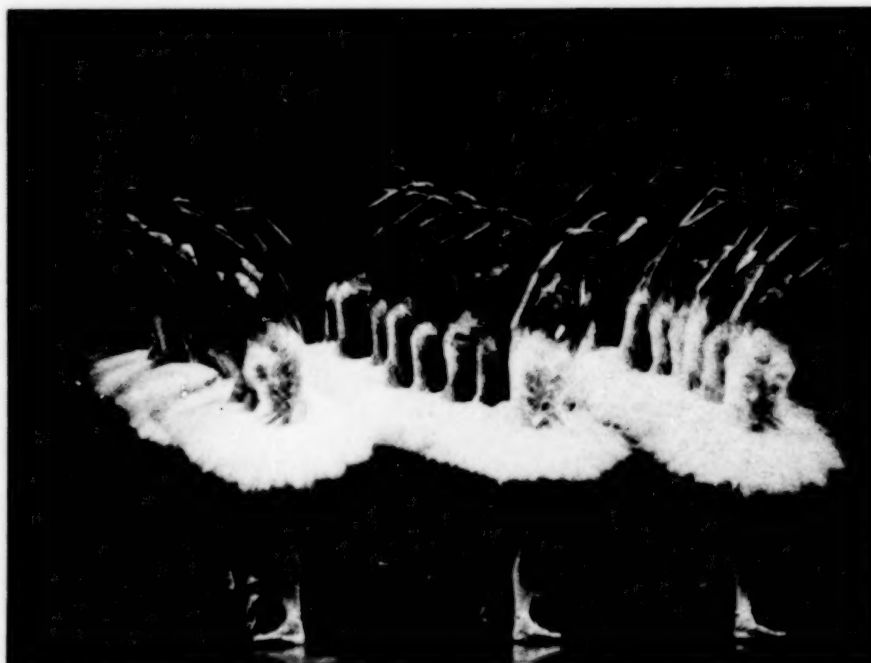
**THE PRIMARY CRITERION FOR GRANTS FROM THE NATIONAL
ENDOWMENT FOR THE ARTS IS ARTISTIC EXCELLENCE.**

**ACROSS AMERICA, THERE IS TRULY A GREAT BREADTH AND
DEPTH OF EXCELLENT ART.**

We support our national, state and local cultural treasures: museums, theaters, opera companies, ballet companies, symphonies and ensembles that are often the anchor for the cultural life in major cities and attract visitors from surrounding communities. From the beginning, the Endowment has contributed to the solvency and growth of these institutions, funding classical works which have lasted centuries and new American works which will be judged by the final arbiter, time. Through consistent support over the years, we have helped sustain cultural treasures large and small in all regions of the country.

In dance, for example, we have consistently supported companies such as the Dance Theatre of Harlem, Ballet West in Salt Lake City, and the San Francisco Ballet. In theater, we have long supported companies such as the Goodman Theatre in Chicago, the Center for Puppetry Arts in Atlanta, and Center Stage in

THE AMERICAN
BALLET THEATRE'S
PRODUCTION OF
"SWAN LAKE."



EXCELLENCE, DIVERSITY, VITALITY

Baltimore. In music, symphony orchestras such as the Philadelphia Orchestra and the Spokane Symphony and in opera, companies such as the Lyric Opera of Chicago and the Houston Grand Opera have enjoyed Endowment assistance. Museums such as the Metropolitan Museum of Art in New York City, the Amon Carter Museum of Western Art in Fort Worth Texas, and the Birmingham Museum of Art in Alabama are long-time Endowment beneficiaries.

BUT EXCELLENCE IS NOT LIMITED TO THE LARGE INSTITUTIONS OR LARGE CITIES. PART OF THE ENDOWMENT'S CHARGE IS TO SUPPORT DIVERSITY AND EMERGING ARTS ORGANIZATIONS.



Through all of our programs, but particularly Expansion Arts and Advancement, we have helped many small arts organizations become fixtures in their communities and their fields: Graywolf Press in Minneapolis, the Japanese American Cultural and Community Center in Los Angeles, and the Manchester Craftsmen's Guild in Pittsburgh.

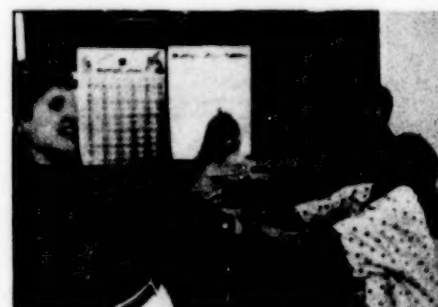
Whether large or small, these excellent arts organizations contribute to the vitality of their communities.

According to a 1994 study by the National Assembly of the Local Arts Agencies, the nonprofit arts industry generates an estimated:

- 1.3 million jobs
- \$36.8 billion in expenditures
- \$790 million in local government tax revenues
- \$1.2 billion in state government tax revenues
- \$3.4 billion in Federal tax revenues

AN INVESTMENT IN ART IS AN INVESTMENT IN OUR COMMUNITIES, IN OUR ECONOMY AND IN OUR NATIONAL INTEREST.

"INTEGRATING THE ARTS,"
AN ARTS EDUCATION PROGRAM --
IN MISSOURI PUBLIC SCHOOLS
INTRODUCES STUDENTS
TO ACTORS EDDIE WEBB
AND CINDY BARRETT OF
THE ST. LOUIS METRO
THEATER COMPANY.



THE NONPROFIT ARTS IN AMERICA DEPEND UPON A NETWORK OF FUNDERS TO SUSTAIN THEIR WORK, AND THE ENDOWMENT IS AT THE HUB OF THESE PARTNERSHIPS FOR THE ARTS

at four different levels: international, federal, state and regional, and local. In addition, our work with the private sector – foundations, corporations and individuals – is key to the nonprofit arts community.

Among the highlights of international partnerships was an agreement signed in February, 1994 at the Canadian Embassy that will enable artists from Canada, Mexico and the United States to spend time in communities in each other's country.

On the federal level, we initiated several new partnerships in 1994. With the Department of Education, we supported the computer-based Arts Education Information Network at the John F. Kennedy Center for the Performing Arts. For several years, the Department of Education has been a vital part of arts education reform through the President's GOALS 2000 initiative. Agreements were made with the U.S. Information Agency, Department of Justice, State Department, Department of Housing and Urban Development, the General Services Administration, and Department of Transportation to co-fund arts projects.

In 1994, we joined with the Corporation for National Service to fund the Writers Corps, a program which places writers in three inner-city sites for writing workshops with children and adults.



CORNERSTONES COMMUNITY PARTNERSHIP, A DESIGN PROGRAM GRANTEE, HELPS THE PEOPLE OF PAJARITO, NEW MEXICO RESTORE THEIR HISTORIC ADOBE CHURCH.

DETAIL FROM A MURAL
CREATED BY TEENS IN
FOSTER CARE AT THE STATE
OFFICE OF SOCIAL &
REHABILITATIVE SERVICES
AS PART OF THE VERMONT
COUNCIL ON THE ARTS
"VOICES OF YOUTH" PROGRAM.



PARTNERSHIPS FOR THE ARTS



**AN AMERICORPS
VOLUNTEER TEACHES
CREATIVE WRITING TO
STUDENTS IN THE
BRONX AS PART OF
THE WRITERS CORPS,
JOINTLY FUNDED BY THE
LOCAL ARTS AGENCIES
AND LITERATURE
PROGRAMS.**

Writers Corps is administered by the Associated Writing Programs at George Mason University and is supported by our Literature Program and Local Arts Agencies Program.

At the state and regional level, we continued our long-term partnership, and 27.5 percent of program funds were earmarked in basic state grants and an additional 7.5 percent through the Underserved Communities Set-Aside. At the local level, our partners in the communities at local arts agencies continue to deliver art directly to the people. For the past three years, we have funded a project called Arts Corps which placed graduate students in residence in 22 rural communities from Catalina, Arizona to Montpelier, Vermont.

Our partners in the private sector underwrite the lion's share of arts projects in the United States. Endowment dollars are a catalyst for additional funds, and our Challenge Program, has attracted to date over \$2.4 billion on an investment of \$300 million, a return of 8 to 1.

THE ARTS BELONG TO ALL THE PEOPLE OF THE UNITED STATES.

To convey this sense of community ownership, the Arts Endowment continually explores new ways of connecting people with our culture. Through direct grants and in partnership with regional, state and local arts agencies, the Endowment funds programs in over 8,000 different cities and towns across America. We fund major metropolitan centers, but the Endowment reaches everywhere – from towns

like Zigzag, Oregon to Caribou, Maine, from Piney Woods, Louisiana to Broadway, Virginia from Littlestown, Pennsylvania to Moose Pass, Alaska – touching the lives of millions of Americans.

In 1994, our Chamber Music Rural Residencies program placed talented chamber music ensembles in ten rural communities in Arkansas, California, Georgia, Iowa and Kansas for an

entire school year. They bring to small town America the best in live classical and jazz music. We are particularly gratified to see evidence of long-term impact in a number of these communities. In Decorah, Iowa, through the good work of the Unified Jazz Ensemble for two years, Luther College has added a jazz instructor to its facility. In King City, California, a string program begun two years ago by Youth Music Monterey for school children in the Salinas Valley already has been nearly doubled by the inspired teaching of the Rackham String Quartet.

The Local Arts Agencies Program invests in Art Beyond Boundaries (ABB) which serves Montana, Nebraska, North Dakota, South Dakota, and Wyoming. In these five states, only nine cities have populations over 50,000. Great distances, sparse population, isolation, and severe weather are challenges, but ABB links rural people working in the arts who often feel on the fringe of programs and informational networks.



THE ROLLING PLAINS ARTS
MUSEUM TRAVELS THROUGH
THE BADLANDS BRINGING
THE BEST OF THE VISUAL
ARTS TO RURAL AREAS
THROUGHOUT THE DAKOTAS.

THE EMILE BEAUX
JEUX TRIO REHEARSE
IN WATERLOO, IOWA
AS PART OF THEIR
RESIDENCY SUPPORTED
THROUGH THE CHAMBER
MUSIC RURAL
RESIDENCY PILOT.



COWBOY POET VIRGINIA BENNETT AND MEMBERS OF THE TUDI NEESH ZHEE SINGERS FROM KAYENTA, ARIZONA MEET STUDENTS IN BIG PINEY, WYOMING AS PART OF THE "VOICES OF THE WEST" FOLK ARTS TOUR SUPPORTED THROUGH THE WESTERN STATES ARTS FEDERATION.



Similarly, rural and inner-city communities in 21 states took part in Arts Corps, an initiative co-sponsored by the Endowment and the National Assembly of Local Arts Agencies. During a seven-week summer residency, towns from Amery, Wisconsin to Woodstock, Vermont, played host to graduate students in the arts – dancers, writers, musicians, and folk artists – who taught in homes and classrooms, libraries and community centers.

Ongoing projects such as Dance on Tour, the Rural/Inner City Presenting Initiative and Underserved Communities Set-Aside Funds help extend the reach of arts organizations and increase access to the arts for more Americans. The National Endowment for the Arts delivers culture to the people.

A YOUNG BOY IN AN ALEUTIAN ISLAND TOWN TAKES THE BATON AT A PERFORMANCE BY THE ARCTIC CHAMBER ORCHESTRA, A TRAVELING ENSEMBLE OF THE FAIRBANKS SYMPHONY ORCHESTRA.



"THIS WORLD IS BUT CANVAS TO OUR IMAGINATION," WROTE HENRY THOREAU, AND HIS METAPHOR IS AN APT WAY TO LOOK AT THE RELATIONSHIP BETWEEN THE ARTS AND OUR LIVES.

We are all, in our way, artists, creating our lives, responding to the world. Because of our belief in the primacy of the imagination, the Endowment invests many resources in arts education and our nation's children.

THE MISSION OF OUR ARTS IN EDUCATION PROGRAM IS TO WORK TOWARD INCLUDING THE ARTS AS A BASIC PART OF THE CURRICULUM FOR EVERY CHILD FROM KINDERGARTEN THROUGH HIGH SCHOOL.

We fulfill that role at the Endowment through leadership, advocacy, coalition-building, and seed money. Over the past few years, the Endowment has worked with the Department of Education, the American Council for the Arts, and scores of other partners in ensuring that arts were included in the GOALS 2000 education reform plan.

Passed by Congress with strong bi-partisan support, GOALS 2000 will build the better schools of tomorrow, and the Endowment will work to make the arts a part of the solution.

In 1994 the *National Standards for Education in the Arts*, outlining goals for student achievement in the arts, were published. The arts are only the second of the "core" subjects to have their voluntary standards completed. Consensus was achieved as well on the framework for the National Assessment in the Arts, as part of the National Assessment of Educational Progress, scheduled for 1997. We also show progress through the National Arts Education Research Agenda, which involved representatives from dance, music, theater and the visual arts to define the most pressing needs and establish priorities for

SINGER BOBBY MCFERRIN,
THE SAINT PAUL CHAMBER
ORCHESTRA RESOURCE TRUST
CREATIVE CHAIR, AND FIRST
GRADER ZARA AMDUR AT A
CONNECT EDUCATION CONCERT
IN MINNESOTA.



A VISITOR LOOKING
AT "RED COLUMN,"
AN INSTALLATION
BY ANISH KAPOOR
ORGANIZED BY THE
SAN DIEGO MUSEUM
OF CONTEMPORARY ART
WHICH LATER TRAVELED
TO OTHER U.S. AND
CANADA MUSEUMS.



INVESTIGATING PATTERNS,
STUDENTS AT THE
HONOLULU ACADEMY OF
ART SCHOOL PROGRAM
PRACTICE THEIR DRAWING
AT AN OUTDOOR PLAZA.

future research in education. The Endowment and the Department of Education prepared a national survey of arts education in elementary and secondary schools, and we expect the results in the spring of 1995.

Programs in lifelong learning and professional development are found throughout the agency. Our arts education projects cut across the disciplines. For example, in 1994 we supported a three-year project for disadvantaged youth at the Wolf Trap Institute for Early Learning Through the Arts in Virginia. We also supported the Elders Share the Arts program in Brooklyn which uses the oral histories of older adults to create plays, dances, written and visual works for audiences all over the city. Learning in the arts can never begin too early, and learning never ends.

**PRESERVATION OF OUR NATIVE ARTISTIC TRADITIONS
IS A CENTRAL CONCERN FOR THE ARTS ENDOWMENT.**

Through our Folk and Traditional Arts Program, the agency keeps alive the cultural traditions of America. In addition to its regular programming, this Program annually bestows National Heritage Fellowship Awards to our nation's master folk artists.

THE 1994 HERITAGE AWARDS WENT TO:

Irish American fiddler Liz Carroll from Chicago
Gospel singers Clarence Fountain and the Blind Boys from Atlanta
Passamaquoddy basketmaker Mary Gabriel from Princeton, Maine
Johnny Gimble, Western swing fiddler from Dripping Springs, Texas
Frances Graves, a colcha embroiderer from Rachos de Taos, New Mexico
Violet Hilbert, a Skagit storyteller from Seattle
Sosei Matsumoto, master of the Japanese tea ceremony from Los Angeles
Cajun musician D.L. Menard from Erath, Louisiana
Simon Shaheen, an Arab-American oud player from Brooklyn
Lily Vorperian, an Armenian embroiderer from Glendale, California
Blues harmonicist Elder Roma Wilson from Blue Springs, Mississippi



**CLARENCE FOUNTAIN
& THE BLIND BOYS
OF ATLANTA, GEORGIA,
WERE AWARDED THE
1994 NATIONAL
HERITAGE AWARD.**

THE TEXAS PLAYBOYS AND
THE SUN RHYTHM SECTION
PERFORM AT THE FOLK
MASTERS CONCERTS AT
WOLF TRAP CENTER FOR
THE PERFORMING ARTS IN
VIENNA, VIRGINIA.



OUR HERITAGE AND OUR FUTURE

Our Museum Program helps preserve and conserve visual arts masterpieces. Our Design Arts Program invests in affordable housing, global competitiveness, historic preservation and neighborhood revitalization. One 1994 project that has been supported for several years is the preservation of New Mexico's historic adobe churches through the New Mexico Community Foundation.

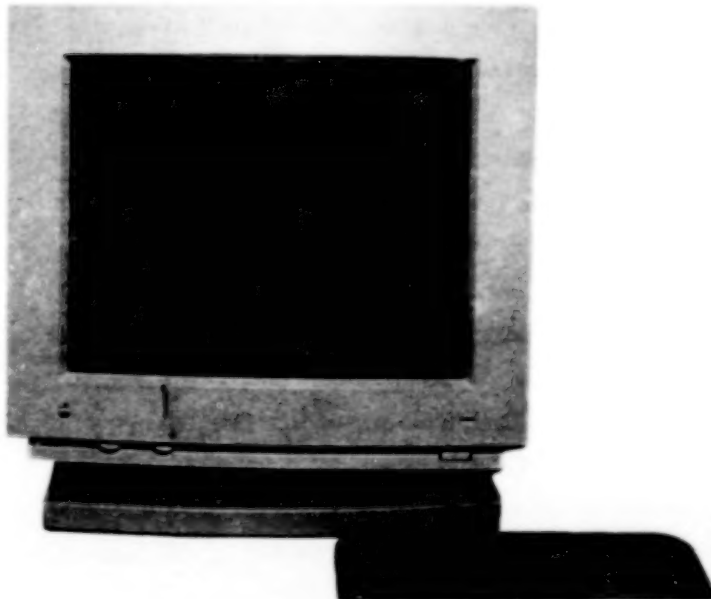
Just as we look to save the past, the Endowment also moves toward the future. We fund individual artists, often at pivotal points in their careers, through fellowships in several programs. Past Endowment fellows have gone on to win more than 50 Pulitzer Prizes, over 25 National Book Awards, over 50 MacArthur Foundation "Genius" Fellowships, and numerous Grammy Awards, Tony Awards, Emmy Awards and Academy Awards.

In 1994, the Endowment reached out to all artists by investing in new technologies for the 21st century. ArtsWire, a computer network on the information highway, received a start-up grant in 1993 and continues to grow, providing resources and information for artists, researchers and administrators. New technology also plays a major role in the creativity of 1994 grantees such as the George Coates Performance Company in San Francisco and an interactive computer kiosk for rural communities in Colorado.



"BOX CONSPIRACY," BY THE GEORGE COATES PERFORMANCE COMPANY, WAS ONE OF MANY THEATRICAL WORKS FEATURED AT THE ANNUAL SPOLETO U.S.A. FESTIVAL IN CHARLESTON, SOUTH CAROLINA.

THE ARCHITECTURAL ARCHIVES
OF THE UNIVERSITY OF
PENNSYLVANIA DEVELOPED
THIS WEBSITE AS PART OF
A MULTIMEDIA EXHIBITION ON
THE ARCHITECTURAL DRAWINGS
OF THE LATE-VICTORIAN
AMERICAN ARCHITECT
WILSON EYRE, JR.



**THE DANCE PROGRAM IS COMMITTED TO ADVANCING HIGH
QUALITY DANCE ARTISTRY WHICH CUTS ACROSS A BROAD
SPECTRUM OF AESTHETIC AND CULTURAL PERSPECTIVES.**

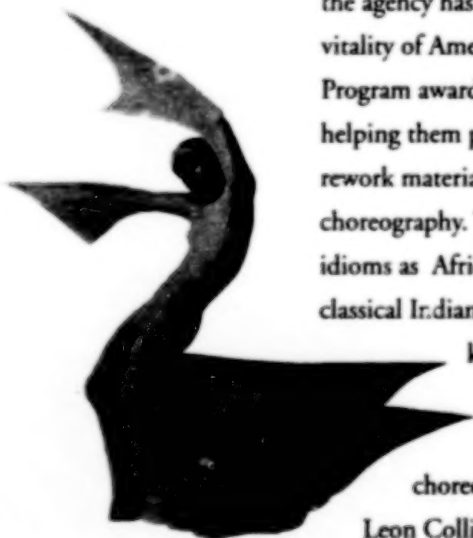
The Program's mission is to assist dance artists of national or regional significance to make, produce and transmit their work, and to foster a climate of support and public appreciation for dance.

American dance is renowned the world over for its groundbreaking creativity and the breadth of its development. The 20th century in America will be remembered historically as the greatest the world has ever known in dance, and the Arts Endowment is proud to be a part of it. Dance is among this country's most celebrated exports. Our Program grants represent the only source of annual assistance to dance artists and organizations, enabling them to create, produce, perform and tour to urban and rural communities, and to work with special populations of all ages.

This year, the Dance Program continued its investment to diverse choreographers and dance companies. It also continued its commitment to preserving American dance, assisting extraordinary dance mentors and teachers, and establishing touring networks that enable audiences across the country to see a broad range of outstanding dance troupes. Since the Endowment's earliest days, the agency has recognized the importance of choreographers to the creative vitality of American dance by awarding individual fellowships. This year the Program awarded fellowship grants for one to three years to 48 choreographers, helping them pay dancers, rent space for rehearsals and performances, research, rework materials, document, preserve and teach, in addition to preparing new choreography. These artists have attained a level of national excellence in such idioms as African-American, ballet, baroque, butoh, capoeira, Caribbean, classical Indian, clogging, dance theatre, flamenco, Irish step dancing, jazz, kabuki, Lindy, modern, post-modern, percussive, social, classical Spanish and tap.

Among first-time fellowship recipients was percussive dance choreographer Dianne Walker of Boston, a protege of jazz tap master Leon Collins, who will teach and choreograph for young students. Another first-time recipient was Eileen Carson of Annapolis, Maryland, co-founder of the

AS PART OF THE DANCE
ON TOUR PROGRAM,
THE DELAWARE ARTS
DIVISION PRESENTED
THE LEWITZKY
DANCE COMPANY TO
AUDIENCES ACROSS
THE STATE.



201 AWARDS	\$7,238,593
PRIOR YEAR OBLIGATIONS	\$400,000

DANCE



STUDENTS AT THE NEW BALLET
SCHOOL, ASSOCIATE SCHOOL
OF FELD BALLET/NY, WHICH
PROVIDES TUITION-FREE
PROFESSIONAL BALLET
TRAINING TO NEW YORK CITY
PUBLIC SCHOOL STUDENTS.

DANCE

Fiddle Puppets cloggers, a group that does extensive work in schools and community centers. Among elder masters receiving fellowship grants was Fujima Kansuma to help her preserve the tradition of kabuki dance in America and to create new work reflecting the experience of Japanese Americans. Legendary Lindy-Hop choreographer Frankie Manning, a key figure in the evolution of this American dance form, will use his fellowship to continue offering workshops and lectures world-wide. In recognition of the crucial role of individual choreography teachers and mentors, the Program awarded its second cycle of Master Teachers/Mentors Fellowships. Selected were Erick Hawkins, Pearl Primus and Anna Sokolow who through their own choreography and especially with their ideas have influenced and inspired countless artists.

DANCE COMPANY GRANTS WERE AWARDED TO 112 PROFESSIONAL DANCE COMPANIES TO ASSIST THE CREATIVE WORK OF DIVERSE DANCE ARTISTS. THESE GRANTS PROVIDE BASIC ASSISTANCE FOR creation and repertory enrichment, rehearsal time, home seasons, choreographic workshops, documentation, administrative support, education, touring and other activities that advance public understanding of dance.

DANCERS FROM THE
SLAVIC DANCE TROUPE
ZIVILI IN GRANVILLE,
OHIO PERFORM IN
THE WORLD PREMIERE
OF "THE OFFICE,"
CHOREOGRAPHY BY
MARK MORRIS.



Based in the small village of Corozal, Puerto Rico, Guateque Folkloric Taller will research, produce and tour a new concert work drawing on traditional songs and dances of Puerto Rican fishermen. American Ballet Theatre in New York City used its Endowment grant to support dancers' salaries and production costs for its season, which included 30 ballets ranging from 19th Century classics to new commissions. Bill T. Jones/Arnie Zane Dance Company produced and toured a widely-acclaimed evening-length work entitled "Still/Here," based on survival workshops the company conducted dealing with chronic illness. Mark Morris and his troupe revived and toured his masterwork, "L'Allegro et il Penseroso" to Berkeley, Minneapolis and Boston, where the dancers also conducted educational workshops. The Richmond Ballet added a community services coordinator to help expand community activities and develop teaching aids, a public lecture series, and performances in underserved areas. In the first of two years of centennial celebration, the Martha Graham Dance Company restored works from the 1930s that have not been danced in decades and opened the Brooklyn Academy of Music's Next Wave series with "Radical Graham," a fresh appreciation of her early masterworks.

Services to the Field grants supported exemplary projects demonstrating national or regional leadership for the dance field and its communities. These included providing rehearsal space, performance opportunities, management and touring assistance, professional workshops, and documentation services. New alliances were also built to enrich artistic development and community life. An innovative partnership of four dance service organizations in Florida, Illinois, Pennsylvania and Minnesota shared a grant awarded to Chicago Dance Coalition to help dancers and companies tour. Very Special Arts in Albuquerque also produced a videotape featuring the Buen Viaje Dancers, a troupe of adults with multiple disabilities, to encourage works from special populations.

In the Special Projects category, the Program supported the National Performance Network which helps choreographers and companies conduct residencies in 59 cities in 32 states. The Program's collaboration with Dance on Tour provided grants through the Mid Atlantic Arts Foundation to support dance residencies and performances throughout the region. More than 50 companies presented some 188 performances and 475 other activities such as master classes, open rehearsals, and workshops.



SAN FRANCISCO BALLET'S
PRODUCTION OF "MOBILE,"
CHOREOGRAPHED BY
TOMMY RUDD.



FRANK LLOYD WRIGHT
ARCHITECT

February 20 - May 10, 1994

THE ARTISTRY OF AMERICAN
ARCHITECT FRANK LLOYD
WRIGHT WAS THE FOCUS ON
AN EXHIBITION THAT DREW
THOUSANDS TO THE MUSEUM
OF MODERN ART IN NEW YORK.

The Design Program distributed \$3.4 million during fiscal year 1994 to individuals and organizations pursuing design excellence throughout America. Demonstrating the power of design to address national concerns, the Program supported eight design disciplines: architecture, landscape architecture, historic preservation, urban planning, interior design, industrial or product design, graphic design, and costume and clothing design. The projects improve our communities and civic infrastructure, provide education and training opportunities, protect and cultivate our American heritage, and encourage wise and sustainable land development.

**OUR NATIONAL INFRASTRUCTURE IS STRENGTHENED
THROUGH DESIGN GRANTS FOR PROJECTS THAT INVESTIGATE
NEW CONSTRUCTION MATERIALS AND TECHNIQUES, CREATE
PUBLIC STRUCTURES THAT INSPIRE CIVIC IDENTITY, AND
PROVIDE EVERYDAY AMENITIES THAT TRULY SERVE THE PUBLIC.**

For example, the Early Childhood Facilities Fund in Pennington, New Jersey held a competition for architects to assure that Head Start facilities are appropriately and affordably designed to advance healthy child care and development.

Education and training opportunities in design will help prepare the American work force for the challenges of the next century. Projects increased the public's participation in creative problem-solving, cultivated self-worth in children, and provided the public with access to the information highway. Among the many education projects funded was the New Mexico Community Foundation which trained local citizens to maintain historic adobe churches. In New Orleans, the Young Aspirations/Young Artists project helps inner-city youth develop portfolios to market their fabric designs.

Design Program support improves our communities by creating shared facilities, improving housing opportunities, and cultivating investment incentives. For example, Concerned Citizens for Humanity in Hartford, Connecticut, addressed drug addiction by designing a poster series and public education campaign. Rural Opportunities in Camp Hill, Pennsylvania is designing better

93 AWARDS \$ 3,417,000

housing for migrant workers. The Mayors' Institute on City Design is a leadership initiative which brings design professionals and city mayors together to discuss problems in urban design.

The preservation of American heritage is another key aspect of the Program's work. In Lawton, Oklahoma, the Museum of the Great Plains documented historic and endangered barns. The University of Washington, Seattle, researched the contributions of Native Americans to landscape architecture.

Funds helped manage the growth of our communities, reducing the damage to our environment from disposal of wastes and creating opportunities for development with both man and nature in mind. For example, the Crested Butte Land Trust in Colorado developed a land-use plan to balance conflicting demands of tourism, mining, and recreation. Harvard University introduced middle school students to the process of creating an environmentally-sound urban park.

Eighty-one grants, totaling \$2.2 million, were awarded in Fiscal Year 1994 through an intensely competitive review process. Fifty-five design grants, totaling \$1.8 million, were awarded to organizations including local and state governments, local, state, and regional arts agencies, organizations that award design fellowships, community and neighborhood organizations, colleges and universities, and independent non-profit groups and institutions. Twenty-six design grants totaling \$400,000 were awarded to professional designers and other individuals across America. During 1994, the Design Program launched 28 Leadership

Initiatives, totaling \$1.2 million, which served the public by cultivating good design of our homes, neighborhoods, and cities, as well as our landscapes and products we use daily. All Leadership Initiatives receive input and ongoing management from the Design Program's Leadership Staff.



THE MUSEUM OF THE GREAT PLAINS IN LAWTON, OKLAHOMA RECEIVED A GRANT TO SUPPORT AN EXHIBITION AND CATALOGUE TO DOCUMENT AND PROMOTE THE PRESERVATION OF HISTORIC BARNs OF THE GREAT PLAINS.

"READ THE SUN," WAS ONE OF THE POSTERS FEATURED IN THE 1994 EXHIBITION "DESIGNED TO SELL: TURN-OF-THE-CENTURY AMERICAN POSTERS IN THE VIRGINIA MUSEUM OF FINE ARTS," DRAWN FROM THE MUSEUM'S PERMANENT COLLECTION.



© 1994 VIRGINIA MUSEUM OF FINE ARTS.

**THE EXPANSION ARTS PROGRAM PROVIDES SUPPORT FOR
PROFESSIONALLY-DIRECTED ARTS ORGANIZATIONS THAT
REPRESENT ETHNIC, INNER-CITY AND RURAL COMMUNITIES.**

We use *ethnic* in the most inclusive way, to mean African American, Asian American, Latin American, Native American and the diverse populations within



CHICAGO'S MUNTU
DANCERS PERFORM
HARRY DETRY'S
"EVENING TIME,"
A DANCE ABOUT THE
WEST INDIES DURING
THE TIME OF SLAVERY.

European American cultures. The Program has an expressed interest in inner-city organizations which provide access for low-income communities as well as rural organizations which support indigenous artists. In addition, we fund a limited number of projects for older Americans and persons with physical and mental challenges.

Under the Program's primary category, Expansion Arts Organizations, support is provided in all arts

disciplines for producing, presenting and career-path training. In 1994 a grant was awarded to Inquilinos Boricuas en Accion (IBA) located in Boston's South End. Established in 1968, IBA serves a low-income primarily Latino community which includes the residents of the Villa Victoria Housing Development. A culturally diverse population from throughout New England enjoy IBA's varied programming. Prominent artists presented in recent years include the late Mario Bauza, Afro-Cuban jazz pioneer, poet Alice Walker, and musicians Ray Baretto and Paquito D'Rivera.

Senior Arts, Inc., of Albuquerque, New Mexico, received a grant to fund free classes and performances for the area's older citizens. Activities are held in public senior centers and other community sites where professional artists, some of whom are seniors, are able to share their expertise with isolated, underserved and low-income individuals. Over 3,000 elders are served each year. In the rural farming community of Hiltons, Virginia, the Carter Family Memorial Music

320 AWARD 5:342 842

EXPANSION ARTS

Center received support for the presentation of a concert series featuring traditional, acoustic mountain music. As a tribute to the original Carter family musicians, this small organization promotes Appalachian music produced by young and old talent. In recent years, tourists from as far away as Japan and Russia have traveled to Hiltons to enjoy these performing arts traditions.

The Program's Services To The Field category supports organizations of regional and national scope serving Expansion Arts organizations and artists. These services range from support for conferences, publication of newsletters, and providing ongoing job referrals. In 1994 a grant was provided to Deaf Artists of America based in Rochester, New York, to support the production and distribution of its bi-monthly newsletter allowing for increased circulation to schools, libraries and organizations that serve the deaf and hard-of-hearing. Deaf Artists of America's mission is to bring support and recognition to deaf visual artists, performers, writers and arts educators.

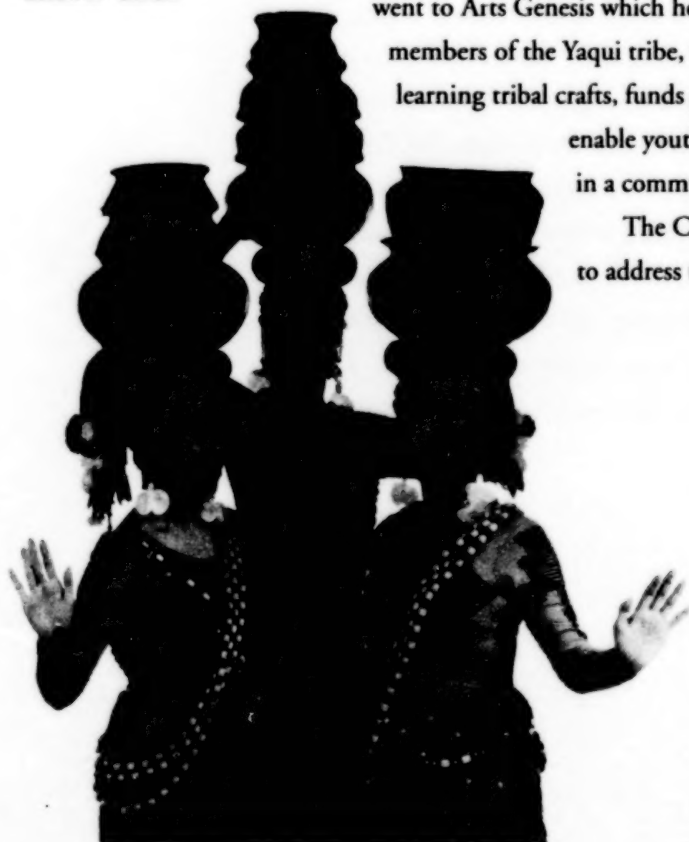
The Rural Arts Initiative helps small arts organizations become more stable in their operations through a regranteeing partnership with state arts agencies. Since 1991 this Initiative has helped stabilize approximately 80 arts agencies in 20 states including West Virginia and Tennessee, which both received awards in 1994.

Fiscal Year 1994 marked the third year of the Arts Education Initiative (AEI) for students from kindergarten through high school. In Tucson, Arizona, a grant

went to Arts Genesis which helps children ages 8 to 17, most of whom are members of the Yaqui tribe, to create visual art products. In addition to learning tribal crafts, funds generated from the sale of student art work enable youth participants to contribute to family needs in a community whose average family income is \$5,000.

The Capstone Project, initiated in 1993, attempts to address the problem of over-reliance on public funds

LOCATED IN EL CAJON,
CALIFORNIA, SAMAHAN
PHILIPPINE DANCE COMPANY
MEMBERS KELLY DE GUZMAN,
DONNA SANTOR AND NICHIE
ELLOR IN "BANGA."





NEW YORKERS ENJOY
A PERFORMANCE
SPONSORED BY THE
CHINESE AMERICAN
ARTS COUNCIL.

TWO DANCERS OF BALLET
HISPANICO OF NEW YORK
LEAP IN "EL BAQUINE,"
CHOREOGRAPHED BY
VICENTE NEBRADA.



by some arts organizations. By supporting efforts to increase earned revenues and individual contributions, Capstone is a three-year pilot program involving six organizations. In 1994, the Japanese American Cultural and Community Center in Los Angeles focused on the addition of a work station for their data base and ticketing system, increasing advertisement in major media, and developing cultural products for re-sale in the gallery shop and through a catalogue service. Founded in 1971, the facility includes a gallery, library, conference rooms, classrooms, a Japanese garden and a 870-seat theater.

**THE FOLK AND TRADITIONAL ARTS TAKE SHAPE OVER TIME
WITHIN GROUPS OF PEOPLE LINKED BY COMMON BONDS OF
ETHNICITY, LOCALE, OCCUPATION, AND RELIGION.**

Consequently, in the expansive and pluralistic United States, they are as far-flung and diverse as any artistic "field" can be. Yupik Eskimo dance masks of Alaska, Mississippi Delta blues, cowboy poetry of the interior West, Christian Harmony singing of Alabama, Chinese Cantonese-style opera in New York City, Native Hawaiian ritual flower leis, Appalachian string band music, Armenian Marash-style embroidery in California, and Slavic-American *tamburitza* music of the Great Lakes region are only a few of the thousands of artistic traditions that grace our land. These traditions are both fundamental parts of our common

heritage and wellsprings for the ongoing creation of new cultural forms that are uniquely American. Grounded in the belief that "strong roots bear fruits," the Folk & Traditional Arts Program's

challenge is to reach and to serve as many of these artistic traditions as possible at all levels: national, regional, and local.

Despite their breathtaking diversity, traditional arts and artists share many common traits, roles, and concerns. By definition, these arts – called "folk" by some, "traditional" by others – are reflections of the mutually-held values, lifestyle, and meaning-laden sounds and symbols that bind people together in a sense of community. These art forms, anchored in the past, are rocks upon which communities build their collective future. A grant that enabled the Los Reyes de Albuquerque Foundation to take deeply-rooted regional music to Hispanic audiences in New Mexico also worked to reaffirm and strengthen the cultural bonds that invigorate daily life. Support for workshops in African American quilting through Mississippi Cultural Crossroads in Port Gibson, Mississippi offered new economic opportunity through the practice of a local artistic tradition. A gathering organized by the Maine Indian Basketmakers Alliance focused several issues shared by three Maine tribes – natural resource conservation, marketing of traditional crafts,

MASTER ARTIST ABRAHAM
HUNTER OF WOODVILLE,
MISSISSIPPI DISPLAYS A MULE
COLLAR WOVEN FROM CORN
HUSKS, AN ART HE PASSES ON
TO HIS APPRENTICE THROUGH
A GRANT TO THE MISSISSIPPI
ARTS COMMISSION.



153 AWARDS \$ 3,332,900



KATRINA BENNECK KEEPS ALIVE THE SCHERENSCHNITT (PAPER CUTTING) TRADITION OF WESTPHALIA AND WAS FEATURED AS PART OF CONNECTICUT'S "LIVING LEGENDS" SERIES AT THE INSTITUTE FOR COMMUNITY RESEARCH.

and the need to pass on traditional knowledge and skills to younger generations. Endowment-supported apprenticeship programs in 29 states brought the generations closer together by enabling hundreds of master traditional artists to pass on time-honored skills to younger future tradition bearers.

While on one hand, the Folk & Traditional Arts Program works to strengthen artistic traditions within our Nation's communities, it also fosters greater understanding of the arts across cultural differences. The 1994 National Heritage Fellowships

brought broad public attention to superlative traditional artists from many cultural backgrounds and many regions. The "American Roots Fourth of July" concert, sponsored by the National Park Foundation and held at the foot of the Washington Monument, brought a wide range of traditional artistry – bluegrass, blues, Puerto Rican jíbaro, New Orleans brass band, Zuni song, and other musics – to millions of Americans through radio simulcast. A grant to the Texas Commission on the Arts supported tours of exhibitions and performing arts reflecting Texan, European, Mexican American, and African American traditions to sites across the Lone Star state. In these and in all the other Folk & Traditional Arts Program grants, one may see the unflagging desire of Americans to discover what it means to be an American through a deeper grounding in our own particular artistic traditions and through a fuller understanding of those of our fellow citizens.

MASTER FIDDLER MELVIN WINE TEACHES HIS FIDDLING SECRETS TO A NEWCOMER AT THE AUGUSTA HERITAGE CENTER IN ELKINS, WEST VIRGINIA.



THROUGH ALL OF ITS WORK, THE INTERNATIONAL PROGRAM HELPS AMERICAN ARTISTS AND ARTS ORGANIZATIONS DEVELOP INTERNATIONAL TIES THAT STRENGTHEN THE ART FORMS OF THE UNITED STATES.

The Program's mission is twofold: to broaden the scope of experience of American artists in ways that will enrich the art that they create; and to support innovative international endeavors that reach new audiences and deepen public understanding of cultural influences from abroad.

Its activities increase worldwide recognition of the excellence, diversity, and vitality of the arts of the United States, and help U.S. audiences appreciate the richness of cultural expression around the globe.

With very little seed money, the International Program has touched the lives of artists and audiences in nearly every part of the United States and around the world. Since its inception in Fiscal Year 1993, the Program has provided funding – through partnerships and direct grants – for approximately 300 projects each year, involving artists and arts organizations in 43 states.

Community leaders throughout the United States are recognizing that high-quality international cultural exchange provides unparalleled experience for their artists, enhances the prestige and economic vitality of their towns, and improves the quality of life in their communities. Education is at the core of international exchange. Through increased access to arts activities, the more than 170 different ethnic groups represented in this country learn more about the roots of their own

and other cultures. Exposure to a variety of traditions engenders greater mutual respect. International cultural projects often enable state and local arts agencies to increase their cooperation with economic development offices, tourism promotion programs, and departments of commerce. Cultural exchange can strengthen trade and business relationships with other countries.

This past year the International Program launched the International Match Program, which creates partnerships with state and local arts agencies to support



THE WAGON TRAIN PROJECT
IN LINCOLN, NEBRASKA,
BROUGHT IN SLOVAK
CHOREOGRAPHER ANNA
SEDLAEKOVA (LOWER RIGHT)
FOR A FIVE-WEEK DANCE
RESIDENCY.

21 AWARDS TOTAL \$5,840,000

constituents engaged in outstanding international arts activities. Pioneered by the Arts Endowment and the Ohio Arts Council, the program now includes 17 state and local arts agencies that provide matching funds to individuals or organizations who received grants from the International Program. Another highlight of 1994 was the inauguration of the Program's tri-national exchange, the U.S./Canada/Mexico Creative Artists' Residencies. In partnership with the governments of

Canada and Mexico, this program supports eight-week residencies for up to 60 artists per year in communities throughout North America. An integral part of the residencies are public programs designed to involve local artists and audiences.

The United States/Japan Creative Artists' Fellowships, established in 1978, provide six-month fellowships in Japan for individual creative artists to create new work and pursue individual artistic goals. A reciprocal arrangement with the Japanese government allows

Japanese artists to have fellowships in the United States. PEN/Faulkner-award winner Richard Wiley of Henderson, Nevada will use his fellowship to retrace the journey of a character in his current novel, *Commodore Perry's Minstrel Show*.

The International Projects Initiative (IPI) offers project grants to U.S. cultural organizations to support sustained collaborations and exchanges with arts organizations abroad. Many integrate arts education into international presentations; others bring international presentations of the highest quality to underserved communities in the United States. For example, the Hellgate Writers in Missoula, Montana received a grant to support an international literary/storytelling event, which will bring together world-renowned authors with writers and the public in the Rocky Mountains.

One of the Arts Endowment's greatest successes has been its ability to create funding partnerships. With little private sector support for international exchange, the Endowment's leadership role in this arena is critical. The International Program's newest public/private partnership, ArtsLink, joining the Open Society Fund/Soros Centers for Contemporary Arts, the Trust for Mutual Understanding, the Starr Foundation, and the Citizen Exchange Council, encourages artistic exchange with the newly-independent states of Central and Eastern Europe and the former Soviet Union. The Arts Endowment's contribution of \$140,000 was matched more than four times over by the ArtsLink partners. Last year the Kettering Fund in Dayton, Ohio joined the partnership to bring seven East European artists and arts managers to Ohio for five-week residencies.

Through the Travel Grants Fund for Artists, a partnership with The Pew Charitable Trusts and Arts International, U.S. artists can embark on international projects that enhance their creative development and professional growth while



FROM THE SANDGLASS
THEATER IN PUTNEY,
VERMONT, MASTER
PUPPETEER JEFF
BAIRD PRESENTED
"THE VILLAGE CHILD,"
AT THE INTERNATIONAL
FESTIVAL OF PUPPET
THEATER IN JERUSALEM.

stimulating interaction with the host community. Visual artist Jim Robbins of Tacoma, Washington used his grant to travel to Cambodia and Viet Nam to work with talented young visual artists. Augmented by \$1,000 from the Tacoma Arts Council, Mr. Robbins addressed the needs of Asian American immigrants in his subsequent residency in the Washington State public schools.

The International Program's oldest public/private partnership, the Fund for U.S. Artists at International Festivals and Exhibitions, pools resources from the Arts Endowment, the U.S. Information Agency, the Rockefeller Foundation, and The Pew Charitable Trusts. In 1994 the Endowment contributed \$235,000 to the Fund, which made \$1.172 million available to help American artists participate in international festivals and exhibitions. The Fund's imprimatur has helped well-known artists and arts organizations such as Meredith Monk, the Dance Theatre of Harlem, the Miami City Ballet, the Goodman Theater, the Charleston Symphony Orchestra, the Cleveland Play House, and the Los Angeles Philharmonic to obtain private sector matching grants.

In visual arts, the Fund selected an exhibition of five new video/sound installation works by MacArthur award-winning artist Bill Viola to represent the United States in 1995 at the 100th anniversary of the Venice Biennale. The Fund also supported an exhibition of the works of Mel Edwards, Faith Ringgold, Juan Sanchez, Michelle Stuart, and Kay WalkingStick to represent the United States at the 1994 Cairo Biennale in Egypt.



AMERICAN YIDDISH THEATER
ACTOR DAVID ROGOW PLAYS
A VISITING RABBI BORNE TO
A SEDER BY TOWNSPEOPLE
PLAYED BY LITHUANIAN,
ESTONIAN AND BYELLORUSSIAN
ACTORS, DANCERS AND
MUSICIANS IN TAMAR ROGOFF'S
PIECE "THE IVYE PROJECT"
IN BELARUS.

LITERATURE IS AN ART FORM THAT GOES EVERYWHERE.

It is a paperback stuck in a back pocket, a tape listened to in the car while commuting, a book savored alone on the couch, a poem heard in the company of millions over the radio, or a first novel discovered during a public reading at a library or community center. Literature includes a fourth grade creative writing class or a continuing education workshop at a community college. Contemporary literature is among the most portable and interactive of art forms. It reaches millions of Americans in their homes, schools, neighborhoods and rural communities, and can tell us the story of our own lives in our own time.

The Literature Program supports the many voices of America's literary present by bringing to audiences all across the country the best contemporary

215 AWARDS

\$1 400 120



STUDENTS IN A HOUSTON SCHOOL LEARN ABOUT LITERATURE AS PART OF THE TEXAS WRITERS IN THE SCHOOLS PROGRAM.

writing and writers. The program fosters the highest literary standards, encourages a range of contemporary writing that reflects the diversity of the American experience, and promotes projects that bring together authors and audiences. It assists individual writers of excellence or promise, encourages wider audiences for contemporary literature, and helps support nonprofit organizations that foster literature as a professional pursuit. Grants cover a broad range of literary activities, from the traditional to the innovative, and assist

individuals and organizations at various stages in their careers.

The program is particularly proud of its fellowships for individual writers, which are awarded by a panel of authors judging manuscripts in which the identity of the applicant is not known. Using a process in which the sole basis for selection is literary merit, the program has compiled an enviable record; since 1990, 18 of the 22 recipients of the National Book Awards, National Book Critics Circle Awards, and Pulitzer Prizes in fiction and poetry have received Creative Writing Fellowships from the

THE FINAL ISSUE OF ANTAEUS, PUBLISHED BY ECCO PRESS OF HOPEWELL, NEW JERSEY AND EDITED BY DANIEL HALPERN, WAS ONE OF AMERICA'S FINEST LITERARY MAGAZINES OVER THE PAST TWO DECADES.



National Endowment for the Arts, often well before winning the major award, and often enabling them to create the winning manuscripts. Because it can be enjoyed in so many ways and venues, literature will become even more accessible in the next century. Literature reaches into rural areas where vast distances make traveling to a performance difficult. "Poets on the Prairie," with Endowment support, brings skilled authors to small agricultural and Native American communities in Montana to work on writing projects depicting the American West.



OHIO POET HERBERT
WOODWARD MARTIN POSES
IN FRONT OF A PORTRAIT OF
PAUL LAURENCE DUNBAR AT
THE DUNBAR HOUSE, HOME
TO CHANGE COURSE!,
A PROGRAM TO TRAIN
SECONDARY SCHOOL TEACHERS
IN CREATIVE WRITING.

By every measure — numbers of readers and writers, quantity of books sold, participation in literary activities, increased strength of literary organizations, and numbers of literary activities taking place in communities — literature exerts an increasing effect on the lives of all Americans. For example, the "Labor in Literature" project in Buffalo received a grant for a widely popular annual literary contest for union members in this Rust Belt city struggling for a new identity and a revived economy.

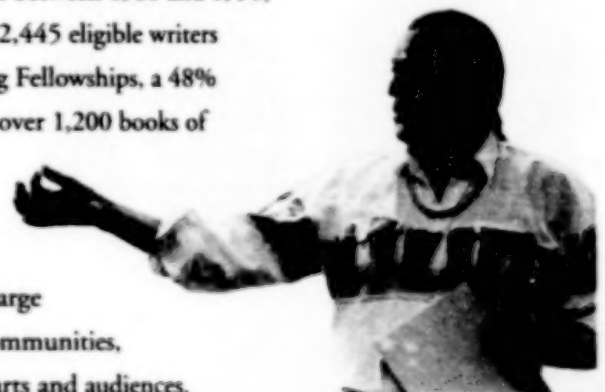
LITERATURE ENJOYS THE HIGHEST PARTICIPATION RATE OF ANY OF THE ART FORMS SURVEYED IN THE ENDOWMENT'S 1993 MONOGRAPH "PUBLIC PARTICIPATION IN THE ARTS."

Over half of the American public reported that in the past year they had read a book or gone to a literary reading or event. Through Endowment support, audiences around the country enjoy public appearances by prominent American authors in programs sponsored by the YMCA of the U.S.A. The first national arts initiative of this 150-year-old institution, the National Writers Voice Project reaches audiences from Lexington, Kentucky to Scottsdale, Arizona. The program has been so successful that the YMCA of the USA plans to expand it to its 2,078 YMCA'S, 36 Armed Services YMCA's and 300 college YMCA'S.

Increasing numbers of Americans are writing contemporary literature. The number of authors in America rose 133.3 percent between 1980 and 1990, according to the Census Bureau. In Fiscal Year 1994, 2,445 eligible writers applied to the Literature Program for Creative Writing Fellowships, a 48% increase from five years ago. A country that produces over 1,200 books of poetry a year and 45,000 to 50,000 titles is not a country that lacks an audience for books.

The next century presents an opportunity to stitch art into our daily lives. Uniquely able to reach large numbers of Americans in their homes, schools and communities, literature can be the prototype for a new way to link arts and audiences.

AT PLENTY COUPS HIGH
SCHOOL IN MONTANA, POET
HENRY REAL BIRD OF THE
CROW TRIBE LEADS A WRITING
CLASS AS PART OF "POETS ON
THE PRAIRIE," A PROGRAM OF
THE WRITER'S VOICE OF THE
BILLINGS FAMILY YMCA.



THE MEDIA ARTS PROGRAM ENCOURAGES THE CREATIVITY OF INDIVIDUAL ARTISTS WORKING IN FILM, TELEVISION, AND RADIO.

It assists organizations that bring the work of these artists to the public through exhibition and broadcast, as well as organizations that preserve such work. The Program also provides nationwide access to the best of the arts through support of programs and major series on television and radio.

As we approach the year 2000, the arts invite us to face our future by rehearsing our past. Issuing visions and insights, the arts in this century have defined who we are and what we can be. The Endowment's Millennium Project's television series on the achievements and promise of each art form in the 20th Century continues. These series provide the American public with a unique educational opportunity to understand the transformational role each art plays in our private and public self-definition.

On January 23, 1995, the series "American Cinema" premiered on television. In addition to previous grants to develop series on 20th Century American theater, music, jazz, and the novel, series on photography, architecture and design, and rock and roll emerged this year. Each of these programs will be accompanied by extensive educational outreach.

MUCH HAS BEEN SAID ABOUT THE PROBLEMATIC EFFECTS OF TELEVISION, WITH ITS HIGH LEVEL OF VIOLENCE, ITS LOW LEVEL OF DISCOURSE. THE ENDOWMENT'S ANTIDOTES

to this are eight television series that establish standards of excellence, among them "Great Performances," "American Masters," and "Live from Lincoln Center." Through these series, seen by a cumulative audience of approximately 320 million viewers, the texture of our culture is reinvigorated. Each citizen, irrespective of geography, gender and socio-economic status, has an

LOST WORKS FROM JEAN ARTHUR AND HAROLD LLOYD, TWO OF THE FILM STARS OF THE EARLY '20S, WERE PART OF A CACHE OF OVER 1,600 AMERICAN FILMS DISCOVERED IN AUSTRALIA AND REPATRIATED TO THE U.S. BY THE NATIONAL FILM AND SOUND ARCHIVE OF AUSTRALIA.

206 AWARDS \$10,542,000
PRIOR YEAR OBLIGATIONS \$370,500



opportunity to learn how the arts define and inspire new facets of our potential, question our assumptions, sublimate our fears, and inform our desires.

The framers of the Endowment's enabling legislation recognized the powerful potential of film and video, and the importance of supporting excellent media works that help us understand ourselves, and help create a climate in which such art can flourish. To that end, the Program supported 92 media arts organizations



FILMMAKER JULIE DASH
WAS FEATURED IN A SEGMENT
ON INDEPENDENT FILMMAKERS
ON THE PBS SERIES,
"AMERICAN CINEMA."

directly in 22 states and the District of Columbia, and 66 media organizations indirectly in 22 states. Cumulatively, Endowment-supported screens in media arts centers, museums, and community centers persuade an annual audience of some 3,000,000 to leave their homes, to be moved by the moving image. Foreign films and videos, neglected classics, the heritage of moving image art, the work of independent American film and videomakers, reach a public that

otherwise might not see them.

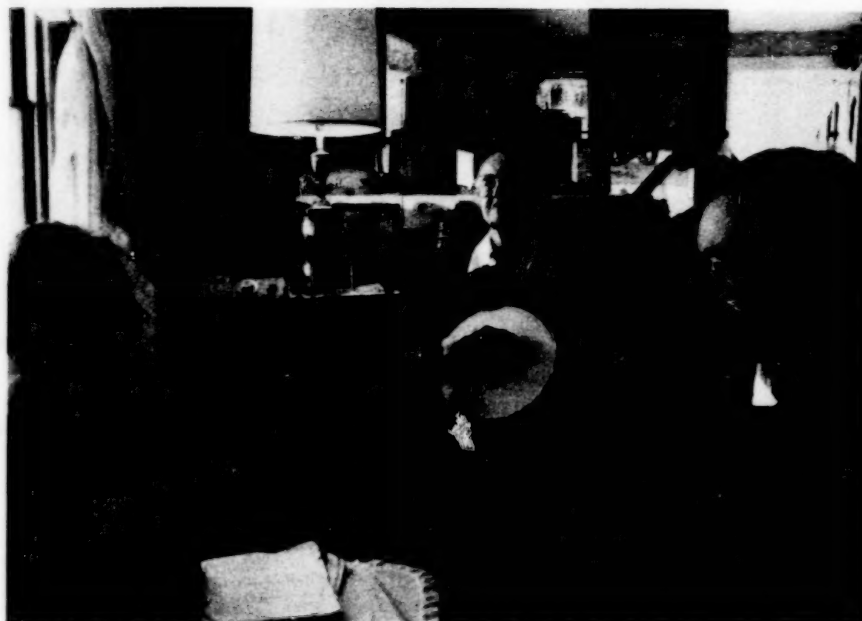
Film/Video centers exhibit media works, provide post-production facilities to artists, educate the public, and distribute artworks. The Pacific Film Archive at the University of California at Berkeley screened more than 550 films and videos to an audience of 70,000. Low-cost facilities at Film/Video Arts in New York City enabled filmmaker Leslie Harris to complete *Just Another Girl on the IRT*. The South Carolina Arts Commission Media Arts Center pioneered media literacy with its "At the Movies with Bad Dog" program for elementary school children.

Artists choose their medium, and a vigorous community of artists has chosen radio. New music, the blues, drama, jazz, symphonic music, audio art, documentaries, short stories, magazines, and interviews compose the constellation of the arts on radio, the most inclusive and secular of media. The Endowment's support of radio is manifested in its ongoing commitment to such series as "St. Paul Sunday Morning" (a program featuring 20th century composers, classical repertoire, and jazz with a weekly listening audience of over 500,000); "Soundprint" (the art of the radio documentary); "Afropop Worldwide" (popular music of the African and Caribbean diaspora); "Crossroads" (a magazine drawn from America's multi-ethnic communities); and "JazzSet with Branford Marsalis." This year the University of Iowa received a grant to support the "Radiovan," a

AS PART OF THE ENDOWMENT'S
CELEBRATION OF THE MILLEN-
NIUM, "AMERICAN CINEMA" ON
PUBLIC TELEVISION TRACED THE
HISTORY OF FILM FROM ITS
EARLIEST DAYS TO THE PRESENT.
SEEN HERE DIRECTOR MARTIN
SCORCESE AND MICHELLE
PFEIFFER AT WORK ON THE FILM
"THE AGE OF INNOCENCE."



BUCK MAGGARD (LEFT)
AND TOM HANSELL RECORD
APPALACHIAN BANJO PLAYER
POLLY CAMPBELL FOR
WMMT-TM, THE RADIO
STATION OF APPALSHOP IN
WHITESBURG, KENTUCKY.



mobile recording studio for radio drama and comedy workshops that travels throughout the state of Iowa. Each community visit will culminate in a performance of a live radio show that will be made available to local radio stations for broadcast throughout the state.

The National Center for Film and Video Preservation at the American Film Institute continues to compile the indispensable *AFI Catalog of American Feature Films*. The pioneering volume, *Film Beginnings, 1893-1910*, will be published in 1995. The *AFI Catalog* was put to urgent use in clarifying the sudden discovery of a hidden treasure: the repatriation, in 1994, of a huge cache of over 1600 American films, many of them believed to be forever lost. The generous source: the National Film and Sound Archive of Australia. The films included the only extant copies of early work by the comic master Harold Lloyd, a 1914 Keystone comedy starring Charley Chase, and a 1924 feature starring Jean Arthur. Ninety-eight percent of these films are made of unstable nitrate film stock, and will decompose soon if not preserved. Australia's extraordinary gesture of goodwill makes possible the rediscovery and preservation of these films for future American audiences.

FILM/VIDEO CENTERS AND ARTISTS CONTINUED TO FACILITATE THE DISCUSSION AND INTRODUCTION OF NEW TECHNOLOGY INTO THE CREATIVE SPHERE. FORTY MEDIA ARTS CENTERS HAVE LAUNCHED VIGOROUS NATIONAL EDUCATIONAL INITIATIVES

on digital technology, exploring such subjects as "Moving Images Enter the Digital Interactive Age" at the American Museum of the Moving Image in Queens, New York; "New Technology: Whose Cyberspace?" at 80 Langton Street in San Francisco; "Modules," a pilot program utilizing photographic and moving image archives for distribution through the new information superhighway at Visual Communications in Los Angeles. In such workshops as "Imaging the Future: The Effects of the Digital Revolution on Design," the American Film Institute's Advanced Technology Program has trained more than 5,500 media professionals, students, and members of the public in digital technology.



STILLS FROM "DOROTHEA

LANGE: A VISUAL LIFE,"

A DOCUMENTARY ON THE

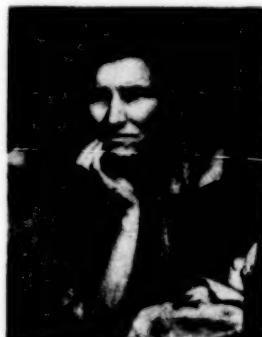
LEGENDARY AMERICAN

PHOTOGRAPHER OF THE

GREAT DEPRESSION, A

PACIFIC PICTURES FILM BY

MEG PARTRIDGE.



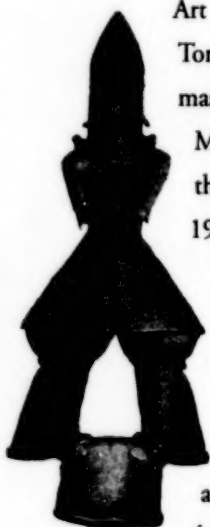
THE MUSEUM PROGRAM SUPPORTS ARTISTIC EXCELLENCE THROUGH GRANTS TO MUSEUMS, ARTS ORGANIZATIONS, AND MUSEUM PROFESSIONALS FOR ACTIVITIES THAT PRESENT ART TO THE PUBLIC AND THAT CONTRIBUTE TO THE UNDERSTANDING

and appreciation of contemporary and historical works of art. Art museums play a central role in the civic and cultural life of cities, towns, and rural communities across the United States. The Program's ongoing efforts to help museums exhibit art, conduct educational and outreach programs, and publish and preserve the artworks in their care provide opportunities for art to be part of the life of all Americans.

439 AWARDS	\$ 9,513,500
PRIOR YEAR OBLIGATIONS	\$ 200,000

*INCLUDES \$285,000 COMMITTED, BUT NOT OBLIGATED, IN FY 1994.

A LATE 14TH-CENTURY MING PERIOD PORCELAIN JAR AND AN EARTHENWARE FIGURE FROM 6TH-7TH CENTURY JAPAN WERE TWO OBJECTS ON EXHIBIT AT THE ASIA SOCIETY'S EXHIBITION "AN ENDURING LEGACY: THE MR. AND MRS. JOHN D. ROCKEFELLER 3RD COLLECTION."



EXHIBITIONS REMAIN THE PRINCIPAL WAY IN WHICH THE AMERICAN PUBLIC ENGAGES WITH ART, AND THEREFORE SPECIAL EXHIBITIONS ARE THE PROGRAM'S PRIORITY.

Among the exhibitions funded this fiscal year were shows of American artists Sylvia Plimack Mangold at Buffalo's Albright-Knox Art Gallery, Bill Viola at the Art Museum, Arizona State University in Tempe, Felix Gonzalez-Torres at the Renaissance Society, University of Chicago, and master woodworker Sam Maloof at the Craft and Folk Art Museum, Los Angeles. The Museum Program also funded thematic surveys, including "African-American Artists in Paris, 1945-1960," organized by the Studio Museum in Harlem, "Southern Arts and Crafts, 1890-1940," at the Mint Museum in Charlotte, "The Mongol Renaissance" at the Asian Art Museum in San Francisco, and an exhibition of contemporary whirligigs and weathervanes organized by the Lane Arts Council in Eugene, Oregon. Each toured to various regions around the country, and hundreds of thousands of citizens saw these new exhibitions of visual art.

American museums offer a wide range of educational opportunities for their communities. The Museum Program's education grants help museums work with



**ART STUDENTS AT THE
CARNEGIE MUSEUM OF
ART IN PITTSBURGH
LEARN TECHNIQUE FROM
IMITATING THE MASTERS.**

schools to develop curricula and programs that enhance children's knowledge of our culture through direct experience with works of art. About 200,000 children each year are reached through museum education projects supported by the Endowment. The Program also helps museums enhance the public's experience at exhibitions through tours, lectures, written material, and videos. A grant to the Brooklyn Museum helped to plan and implement The New York City Museum School, a collaboration among four museums, the public schools, and Teachers College. A grant to the Arkansas Art Center made possible a mobile art gallery that travels throughout rural areas, bringing original works of art to audiences with few other resources. Support to organizations like the Washington State Capitol museum in Olympia and the Friends of Photography in San Francisco provides programs for at-risk youth that strengthen leadership, communication, and artistic skills.

Acknowledging the need for well-trained professionals to manage our museums into the future, the Program supports a variety of professional training opportunities in museum practices. These programs also provide entry points for



**SENIOR CONSERVATOR
DAVID A. MILLER OF
THE INDIANAPOLIS
MUSEUM OF ART
RESTORES A WORK
FROM THE PERMANENT
COLLECTION.**

potential professionals from diverse cultural backgrounds. Grants to the Blackfeet Tribal Museum in Browning, Montana, and the Buffalo Bill Historical Society in Cody, Wyoming, for example, train tribal members in the care and preservation of objects of their cultural heritage. Internships at the Mexican Museum in San Francisco are designed to increase the number of Latinos entering the museum field.

The principal assets of museums are their collections. Public access to those artistic treasures is central to every museum's mission. The Museum Program supports research and documentation of permanent collections and their presentation to the public. In 1994 a grant to the Museum of African-

American Art in Tampa made possible the publication of a catalogue of its collection, and funding for the Chinatown History Museum in New York supported research and documentation of its Cantonese opera costumes. A grant to the Corcoran Gallery of Art in Washington, D.C. encouraged the use of technology in making collections accessible to a broader public, in this case through a computerized digital image database of the collection.

The care and protection of our cultural legacy is an essential part of museums' work. To assist in this effort, the Program funds the full range of preservation activities, from conservation treatment of artworks to the improvement of the physical environment in which they are stored and displayed. A grant to Chicago's Field Museum of Natural History supported improvements for the storage of its distinguished ethnographic holdings, while funding for the Indianapolis Museum of Art made possible the joining of two halves of a 17th-century Dutch painting which had been in separate collections for more than half a century.

**THE MUSIC PROGRAM IS THE LARGEST OF THE ARTS
ENDOWMENT'S PROGRAMS, ACCURATELY REFLECTING
THE STATUS OF THE MUSIC INDUSTRY IN AMERICA.**

It is composed of many categories, funding orchestras large and small, instrumental and vocal soloists, duos, trios, quartets, choruses, composers, ensembles of numerous sizes and combinations, and in musical genres including jazz, folk, and classical. In addition, funding is provided to the music schools that train America's future musicians and music teachers.

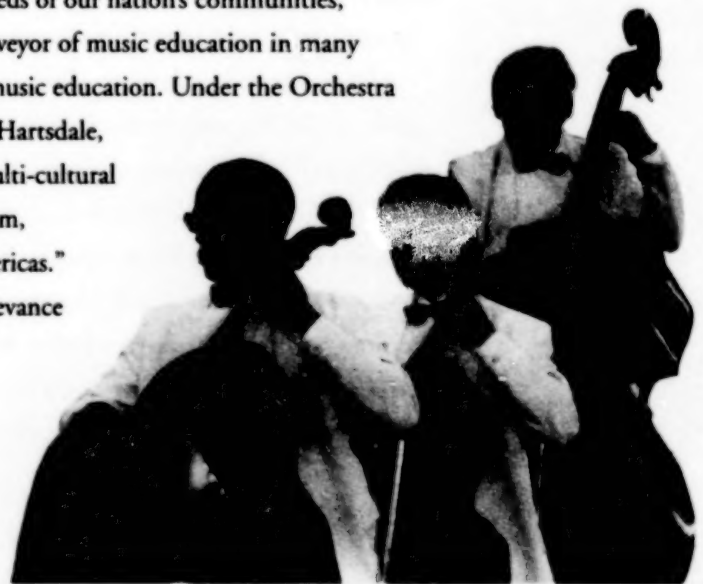
Three major areas comprise the scope of the grantsmaking through the Music Program: Ensembles & Festivals, Fellowships, and Training & Special Project. The largest of these categories, Ensembles and Festivals, provided 333 grants to orchestras, chamber, jazz and new music ensembles, choruses, festivals, composers residencies and consortium commissioning.

Funding of symphony orchestras is the single largest category of all of the Endowment's programs, and we invested over \$7.5 million in this cultural resource, supporting orchestras large – such as the Atlanta Symphony Orchestra, the Philadelphia Orchestra and the San Francisco Symphony, and small – such as Youngstown Symphony in Ohio, the Kalamazoo Symphony in Michigan, and the Greensboro Symphony in North Carolina. In addition to their intrinsic value as the nucleus for the musical life of hundreds of our nation's communities, symphony orchestras and now the sole purveyor of music education in many school districts, are revitalizing American music education. Under the Orchestra category, the Westchester Philharmonic in Hartsdale, New York, received a grant to support a multi-cultural component of its existing education program, "Exploring New Worlds: Music of the Americas." Methods by which students capture the relevance

523 AWARDS

\$10,892,140

AT THE ASPEN MUSIC
FESTIVALS, STUDENTS
OF THE ASPEN CHAMBER
SYMPHONY PERFORM
FOR SUMMER CROWDS.



of their own ethnic traditions and others through the arts are being developed. In coordination with the local school system, the orchestra is providing teacher training and comprehensive curriculum materials that integrate music, history, and art.

Support for other types of music ensembles is another core component of the Music Program's mission. Under the Jazz Ensembles category, a grant was awarded



to Strings for Schools, Inc. in Wayne, Pennsylvania, to support a series of jazz quintet educational concerts in public schools in New Jersey and Pennsylvania. In addition to performing, the quintet works with the children, allowing them to play the instruments and improvise with them. The concerts are free to the participating schools which are selected for their need for cultural enrichment

programs. After one performance, the quintet received a letter from a third-grade student who thanked them for "putting music into my heart."

Chamber music is heard in concert halls from Boston to Los Angeles through Endowment grants, and early music ensembles, such as the Philadelphia Renaissance Wind Band and Musica Antigua de Albuquerque keep alive the classics. New music ensembles such as the Kronos Quartet from San Francisco and Present Music in Milwaukee perform original works in the chamber hall setting.

Reaching into the community is another theme permeating Music Program grants. A 1994 grantee under the Choruses category, the Instituto Pro Musica de California is a predominately Hispanic chorus which researches, promotes, and performs little-known folk and art choral traditions. Through the performances of Conjunto Nuevo Mundo, a professional chamber quartet and Coro Hispano de San Francisco, a volunteer Hispanic community chorus, the community is becoming better acquainted with the depth and breadth of music traditions from Latin America, Spain, and Portugal dating from the Middle Ages to today. Rounding out the Ensembles & Festivals category are the 25 music festivals that

CHAMBER MUSIC IS TAKEN
TO NEW SPHERES THROUGH
THE ARTISTRY OF THE
KRONOS QUARTET, FROM LEFT
TO RIGHT, JOHN SHERBA,
DAVID HARRINGTON, JOAN
JEANRENAUD AND HANK DUTT.

the agency supported in 1994. In communities scattered across the country, music rings out from the Bach Aria Festival in Stony Brook, New York to Music from Angel Fire in New Mexico.

New Residencies is a grass-roots composer-in-residence program, created and administered by Meet the Composer, Inc., for orchestras, choruses, opera, dance, and theater companies working with community cultural, religious, and service organizations across the United States. It serves to integrate today's music and composers into the fabric of community life, breaking down barriers that sometimes exclude ordinary citizens.

In San Antonio, where half of the population is of Mexican heritage, the San Antonio Symphony performed with the Guadalupe Dance Company at Plaza Guadalupe. In this beautiful open-air amphitheater, the power of music and the excitement that New Residencies has brought to the community was revealed.

The free concert focused on music by Mexican-Americans Alice Gomez and Edward Garza, the two New Residencies composers working with the Symphony, the Guadalupe Cultural Arts Center, and the Western Urban Deanery of ten Catholic parishes. An audience of 800, made up of residents and symphony subscribers, together listened to compositions based on Mexican-American music and culture. Capturing the spirit of this program, composer Alice Gomez told the

audience that night, "I wrote this for you."

Support for individual artists came through three separate fellowship categories in 1994. Composers were awarded 27 grants to create or complete new works and to collaborate with artists from other disciplines on works that utilize new technologies for dynamic multimedia performances. Forty-one fellowships were awarded to jazz artists to enable them to study, compose, perform and work with master musicians, and an additional 16 fellowships were awarded to solo recitalists to enable cellists,

LINCOLN CENTER
JAZZ ORCHESTRA
UNDER THE DIRECTION
OF TRUMPETER
JON FADDIS TAKES
THE MUSIC OF LOUIS
ARMSTRONG ON A
21-CITY U.S. TOUR.



AN ENSEMBLE FROM THE
SHREVEPORT SYMPHONY
PERFORMS BEFORE AN
ENTHUSIASTIC CROWD AT
APOLLO ELEMENTARY SCHOOL
IN BOSSIER CITY, LOUISIANA,
AS PART OF A MUSIC EDUCATION
PROGRAM THAT REACHES
30,000 CHILDREN.



guitarists, harpists and musicians of all sounds to explore new artistic ventures. The Music Program continues to honor jazz luminaries for their enduring contributions to the evolution of jazz in this country. The 1994 American Jazz Masters Fellowships were awarded to Louie Bellson, Ahmad Jamal and Carmen McRae.

Training and Special Projects grants number 173 and supported a variety of projects, from recording to training and career development for talented young musicians. The Special Projects subcategory assists organizations with innovative and exemplary projects that benefit the field as a whole. The Manchester Craftsmen's Guild in Pittsburgh, for example, received a Jazz Special Projects grant to establish a recorded jazz archives of the over 600 performers, composers and compositions presented during 80 concerts over the past six years.

These triumphant accomplishments of the music field are but a few out of many projects supported through the Music Program. Together they reinforce the range of excellence and vitality in American music in its many forms, an art accessible to all and appreciated by millions.

**THE OPERA-MUSICAL THEATER PROGRAM MADE GRANTS
IN 1994 TO SUPPORT A WIDE RANGE OF ACTIVITY IN A FIELD
COMMITTED TO HIGH-QUALITY PRODUCTION OF THE STANDARD
REPERTORY AS WELL AS THE NEW AND INNOVATIVE.**

The trends toward new works, experimentation, and original approaches to the art form are most encouraging. At the same time, efforts to broaden and develop new audiences through community and school outreach programs and to increase the understanding and appreciation of the various forms of opera and musical theater are meeting with success.

Professional Companies grants assisted opera companies, musical theater companies, experimental music theater groups, and theaters. With an emphasis on artistic excellence, grants were awarded to those companies that brought the best to communities across the country. The Seattle Opera, for example, received a grant to support production expenses associated with its season which included six operas. In addition, the company conducted in-school activities for students and special groups which were directed by two full-time educators. The Experience Opera Program was designed to encourage arts awareness and enrichment by integrating opera study into the curriculum of junior and senior high school humanities classes. The Rainbow Bridge to Opera Program for elementary, middle, and high school students offered special seminars for an inner-city minority group, opera study through rehabilitation therapy groups for young people in prison, and a program for homeless children. Seattle Opera also hosted live radio broadcasts of each production and offered performance previews.

Goodspeed Opera House Foundation in East Haddam, Connecticut, received support for its season. For the past 31 years, the Goodspeed has produced classic American musicals and developed original works such as *Annie*, *Shenandoah*, and *Man of La Mancha*. In addition, Goodspeed's 1994 Student Stages Program provided study guides, reduced price tickets, and conducted workshops for over 1,000 students from 23 schools throughout the state of Connecticut. The company also launched its second partnership with a local high school which placed Goodspeed production, technical, administrative, and creative staff in the



**FROM THE UTAH OPERA,
KATHRINE COWDRICK
AND EDUARDO CHAURA
IN "THE ITALIAN GIRL
FROM ALGIERS."**

242 AWARDS \$5,307,000
PRIOR YEAR OBLIGATIONS \$45,000

OPERA - MUSICAL THEATER

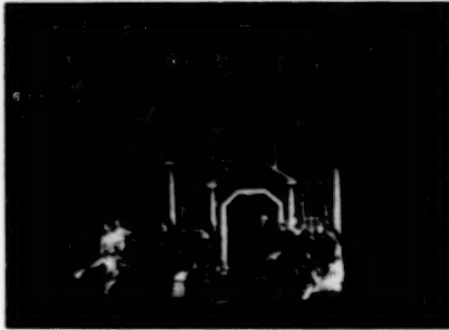
East Haddam High School to teach students the skills needed to mount their annual productions. The program began in 1992 when the Goodspeed formed a partnership with the Hale Ray High School to encourage at-risk students to participate in the arts.

New American Works grants supported the growth of new opera and music theater. San Francisco Opera received grants to support the creation, rehearsals

and production of *The Dangerous Liaisons* by composer Conrad Susa and librettist Philip Littell. The production included well-known vocalists as soprano Renee Fleming, mezzo-soprano Frederica von Stade, and baritone Thomas Hampson. Future performances are being considered at Chicago's Lyric Opera, Metropolitan Opera, Seattle Opera, and Washington Opera and by companies in England and Germany.

The Professional Artist Development category supports apprenticeships, internships, and other career-oriented work-study experiences devoted to the development of opera-musical theater creative, performing and productive artists. Houston Grand Opera received a grant to support their Opera Studio, an advanced professional training program for young artists, founded in 1977. Each participant received a nine-month contract, an individualized study program, career counseling, and master classes. An integral part of the training process was performance experience with the company in traditional, avant-garde and musical theater repertoire. Other opportunities include a concert with full orchestra and paid public engagements for outreach and development events.

RANDALL NAKANO,
JANIS CHOW AND
FRANCIS JUE IN
STEPHEN SONDHEIM'S
"PACIFIC OVERTURES,"
A PRODUCTION OF
THEATREWORKS IN
CALIFORNIA.



A SCENE FROM "A HOUSE
DIVIDED" BY THE TENNESSEE
REPERTORY THEATER.



**PRESENTING ORGANIZATIONS PLAY A PIVOTAL
ROLE IN BRINGING PERFORMING ARTISTS
TOGETHER WITH AUDIENCES AND COMMUNITIES.**

The Presenting & Commissioning Program offers support to the nation's finest arts presenters and assists artists and arts organizations that collaborate in the commissioning of new work. The Program also supports artists' communities which provide fellowships, resources, and creative time for professional artists.

The Program's 1994 grantees represented a diverse range of performing arts activity – nearly 10,000 performances to more than six million people in the 1992–93 season. For example, \$22,000 was awarded to the National Black Arts Festival in Atlanta to support the 1994 biennial festival season of performing arts events. Through an open competition, the festival commissioned a new music score, generating 34 entries from composers of African descent. The works of five American finalists were performed in free concerts by the Atlanta Symphony Orchestra.

A grant of \$89,000 enabled the Washington Performing Arts Society in Washington, D.C. to ensure broader access to increasingly diverse performing arts programming. The 1994-95 season includes a wide range of presentations from solo recitalists to major symphony orchestras from around the world to the modern dance troupe Chen & Dancers, the Ghettonoriginals Productions Dance, and Ballet Folklorico de Mexico. The Society sponsored a two-day planning session for residencies in the Latino and African American communities and has worked closely also with the Asian community.

A \$7,500 award to the Center for Contemporary Arts in Santa Fe, New Mexico supported the 1994-95 series of music and dance events. The "Explorations in Music" concert series featured new music composers and performers, including a concert highlighting contemporary work with roots in traditional Indian music. The Center continues successful community workshops, including the Teen Project, which provided cultural activities for area teenagers. Considered a national demonstration project, the Teen Project includes collaborative mural



PARTICIPANTS AGED 10-70
PERFORM ORIGINAL DANCE
CREATED DURING A LIZ LERMAN
RESIDENCY AT THE HULT
CENTER FOR THE PERFORMING
ARTS IN EUGENE, OREGON.

313 AWARD \$5,516,235
PRIOR YEAR ORIGINALLY \$5,000

PRESENTING & COMMISSIONING

and performance projects, a theater company, dances and cafe nights, and a twice-monthly teen-produced radio show. To date, more than 6,500 teens have participated in the project, 70% of whom are Hispanic or Native American.

A \$15,000 award was made to the Anchorage Concert Association to support the Discover Dance Series, the only event of its kind within 1,500 miles devoted exclusively to dance. In residence in and around Anchorage for up to one month, five visiting dance companies – Dance Theatre of Harlem, Ballet West, Oregon Ballet Theater, Jazz Tap Ensemble and Ride Woodbury Dance Company – provided over 100 activities in the community, including in-school performances, teacher training, and dance workshops. Over 28,000 Alaskans attended this dance performance series.

Dance on Tour grants are administered by the Presenting & Commissioning Program with additional funds from the Endowment's Dance and State & Regional Programs. A grant of \$35,000 was awarded to the Montana Arts Council to support the second year of a multi-year Dance on Tour program. During the 1993-94 season, the Arts Council, in cooperation with the Montana Performing Arts Consortium and the Montana Dance Arts Association, developed a statewide dance tour that reached 17 different communities, including three Indian reservations. Participating communities include Helena, Bozeman, Livingston, Missoula, Anaconda, Kalispell, and Chouteau. The project involved dance presenters, dance schools, choreographers, dance educators and public

AN OUTDOOR
PERFORMANCE OF
THE BALLET PROJECT
AT JACOB'S PILLOW IN
LEE, MASSACHUSETTS.



schools in residency activities that included performances, master classes, in-school activities, lectures, panel discussions, meet-the-artist receptions, and video and film screenings. A statewide promotion and direct-mail campaign was implemented to build audiences and encourage community participation.

The Program's Commissioning area focused on support for creating new work for future presentations. An important trend among the nation's leading arts



AT THE MACDOWELL COLONY
IN RURAL NEW HAMPSHIRE,
ANIMATOR MAUREEN SELWOOD
JOINS DOZENS OF VISUAL
ARTISTS AND MUSICIANS FOR
AN INTENSIVE PERIOD OF
STUDY AND CREATIVITY.

presenters has been developing commissioning partnerships. American artists, often working within American arts presenters, lead the world in creating new artistic directions, at times incorporating traditional forms with new approaches that result in a unique aesthetic. Over the past 15 years, television, radio, film, and stage have all benefited from such collaborations. Fiscal Year 1994 grants supported

the work of over 1,000 artists in more than 40 states.

Artistic development often demands a single-minded sense of mission that requires intense concentration. Artists' communities provide artists the space, time, and material to pursue their art. Found throughout the nation, these centers receive many more applications than they can fund. In 1993, 19 artists' communities received 7,262 applications but could accommodate only 1,852 artists.

The Djerassi Foundation in Woodside, California, received a \$10,000 grant to expand direct services to artists and increased diversity among artists, panels and the governing board. Founded in 1979, the program has become the largest artists' residency community west of the Mississippi River. Located on a remote 600-acre ranch in the Santa Cruz Mountains south of San Francisco, it provides artists working in all media undisturbed time and studio space to devote exclusively to their art.



AT A FREE PERFORMANCE AT GRAHAM
WINDHAM'S HARLEM
DAY CARE CENTER, A
YOUNG BOY PLAYS WITH
A PUPPET FROM FRANCE'S
VELO THEATRE'S PRODUCTION
OF "CROCODILE, CROCODILE"
FEATURED AT THE JIM HENSON
FOUNDATION'S INTERNATIONAL
FESTIVAL OF PUPPET THEATRE.

**THE THEATER PROGRAM'S COMMITMENT 28 YEARS AGO TO
SEED THE FIELD BY PROVIDING FUNDING TO THE NATION'S
MOST STELLAR THEATERS IS BEARING ARTISTIC FRUIT.**

Both the quality and quantity of applications continue to grow. The 1994 fiscal year was a record-breaking one: a total of 437 theaters applied to our largest category, Professional Theater Companies, an increase of 26 from the previous year. Despite a reduction in the program's budget, peer panels recommended funding for 257 companies, up from 231 last year.

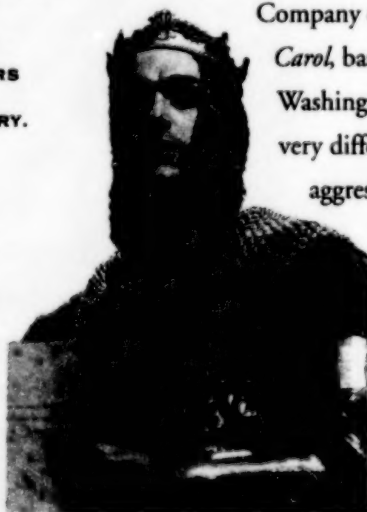
A direct line can be traced from the program's earlier support of regional theaters to the youngest company on the program's roster today. The newer companies take heart and inspiration from the example set by the success of their predecessors. The older companies continue to break new ground as they strive to understand today's new environment.

The theater field has maintained its commitment to the creation of new work, and to the exploration of the voice and vision of the artist. In the face of great challenges, theaters today are devising new strategies to make work possible.

One such strategy is the rise in co-productions among two, or sometimes three, companies to produce work, share expenses and revenues, and audiences. For example, Arena Stage in Washington, D.C. and the Cornerstone Theater

Company of Santa Monica, California co-produced *A Community Carol*, based upon the Charles Dickens classic for presentation in Washington, D.C. The artistic missions of the two companies are very different. The Arena Stage provides the community with an aggressively eclectic mix of classics and new works, musicals and culturally diverse offerings. Cornerstone adapts classic plays to the specifics of rural communities: Moliere's disintegrating and combative families in the Kansas

AT THE ALABAMA
SHAKESPEARE
FESTIVAL'S PRODUCTION
OF SHAKESPEARE'S
"HENRY V,"
RAY CHAMBERS
AS KING HENRY.



TONY KUSHNER'S PLAY
"SLAVS!" AT THE NEW
YORK THEATRE WORK-
SHOP FEATURED JOHN
CHRISTOPHER JONES
AND MARISA TOMEI.

THEATER

farmland, Shakespeare's civil strife in the segregated streets of Mississippi, Aeschylus' ancient rituals on the modern Native American reservation. In 1992 Cornerstone relocated from its base in New York City to the Los Angeles area to create work with and for that city's underserved, multilingual residents.

A Community Carol was centered in the Anacostia community of Washington, D.C. with a cast of 15 ensemble members from both the Arena Stage and Cornerstone. Using methods Cornerstone honed in residencies around the country, they auditioned over 200 members of the Anacostia community and cast 20 in the production. The cast included senior citizens and the young, African Americans and Caucasians, and two cast members who are deaf. The chair of Howard University's Theater Arts Department, film and stage actor Al Freeman, Jr., played the role of Scrooge.

In the National Resources/Services to the Field category, a grant was awarded to the Non-Traditional Casting Project, an organization based in New York City, whose mission is to advance cultural and physical diversity in American theater. Projects supported by this grant include Artist Files Online, a national computerized database on artists of color and physically challenged, containing resumes, photos and biographies. A quarterly newsletter, *New Traditions*, provides the professional theater community with a central point of exchange on issues surrounding cultural diversity.

In the Special Projects/Individual Theater Artist category, a grant to maskmaker William Oliver allowed him to collaborate with a youth drama

309 AWARDS	\$ 8 392 500
PRIOR YEAR OBLIGATION	\$ 434 000



A SCENE FROM
"IPHIGENEIA AT AULIS,"
DIRECTED BY GARLAND WRIGHT
AT THE GUTHRIE THEATRE IN
MINNEAPOLIS.

specialist Deborah Gordon in San Francisco to plan and implement a series of mask making and drama workshops for homeless children. For each workshop, the children collected materials from their environment to create masks, and then they developed dramatic stories to present in performance. The project involves six workshops for each of eight homeless shelter sites.

In addition to these categories, in 1994 the Theater Program continued to support playwrights, special projects for organizations, and education. As long as the Theater field continues to hold to its creative integrity and commitment to new work, drama in America will continue its grand efflorescence.

AL FREEMAN AS EBENEZER
SCROOGE AND THE KIDS RAP
CHORUS IN THE PRODUCTION
OF "A COMMUNITY CAROL" AT
WASHINGTON'S ARENA STAGE
IN COLLABORATION WITH
CORNERSTONE THEATRE AND
THE COMMUNITY OF ANACOSTIA.



THE VISUAL ARTS PROGRAM FUNDS THE CREATION OF NEW WORK BY AMERICAN ARTISTS OF EXCEPTIONAL TALENT AND SUPPORTS THE PRESENTATION OF CONTEMPORARY ART TO DIVERSE AUDIENCES. THE PROGRAM NURTURES EXCELLENCE

in the visual arts through fellowships to individuals and grants awarded to organizations for exemplary public activities. These awards are investments in artistic experimentation and the creation of new art forms by gifted artists working across a wide spectrum of media and styles. In addition, the program provides opportunities for the public to see new works of art and engage in talk with contemporary artists.

Our first priority is the Visual Artists Fellowships category, which has awarded more than 5,000 grants since its inception in 1967. These fellowships to professional artists of exceptional talent and demonstrated ability support their creative development by providing the financial means to pursue their work. This year the program received 5,168 applications from across the country, and awarded 88 fellowships of \$20,000 to artists in every geographic region. Fellowships were awarded in sculpture, photography, and crafts. As part of our two-year cycle, fellowships in 1995 will go to painters, printmakers, drawing artists, conceptual artists, and visual artists working in video and performance.

Regional Fellowships complement the national program. In 1994, six regional organizations received grants of \$175,000 each to offer as many as 30 fellowships

of \$5,000 each during 1995 to artists working in photography, sculpture, and crafts. Regional fellowships alternate with those at the national level, enabling eligible artists to apply for grants on an annual

basis regardless of where they live and work. Endowment funds earmarked for regional fellowships are matched one-to-one by each region and are often accompanied by other programs that promote public access to the fellows' work.



PHILADELPHIA'S CLAY WORKSHOP BRINGS THE CLAYMOBILE, A TRAVELING CERAMICS CLASSROOM, TO THE PEOPLE'S EMERGENCY CENTER WHERE ARTIST PAT KOPICKI WORKS WITH HOMELESS CHILDREN.

261 AWARDS \$ 4,771,000

Visual artists organizations (VAOs) present works by contemporary American artists, produce publications on contemporary art, and offer artists access to working facilities, equipment for the creation of new work, and a range of other services. These spaces are characterized by the active involvement of visual artists in their governance, management, and programming. They can be found in major cities across the country and in mid- and small-sized communities such as Chico, California; Galveston, Texas; Grand Rapids, Michigan; Raleigh, North Carolina; and Richmond, Virginia. These organizations have strong support from their communities, and while new organizations are being formed each year, many have existed for over 20 years. VAOs help fill in the full ecology of visual arts presentation to the public along with commercial galleries and museums. They are noted for their flexibility in programming, allowing them to respond in a timely way to current issues and for providing public opportunities for artists early in their careers. Many of today's well-known visual artists, whose works are now seen in museums and commercial galleries, found their first home in VAOs.

In many cities, VAOs exist as the primary exhibition space for contemporary art. Besides exhibiting current work by local artists, many arrange shows with other regional organizations. Particularly in crafts, photography, video, and printmaking, VAOs provide artists with access to equipment that may be prohibitively expensive for individuals to own. Many organizations also conduct programs that engage artists with local schools and other community organizations.

Grants for periodicals are now also reviewed under the Visual Artists Organizations category. Twenty-eight organizations received support for their

**STEPHEN PAUL DAY
OVERSEES THE CREATION
OF HIS DESIGN IN BLOWN
GLASS AT THE PILCHUCK
GLASS SCHOOL IN
SEATTLE, WASHINGTON.**



publications including Atlanta Art Papers for *Art Papers*, Forecast in St. Paul, Minnesota for *Public Art Review*, and Society of North American Goldsmiths in Tampa, Florida for *Metalsmith*.

Some 119 different visual artists organizations received grants ranging from \$5,000 to \$45,000. The largest grants went to Visual Studies Workshop in Rochester, New York to support exhibitions, working facilities, and the journal *Afterimage*, and to Randolph Street Gallery in Chicago to support exhibitions, installations, temporary public art projects, and related educational programs.

The Visual Artists Public Projects category was created by merging two former categories, Art in Public Places and Visual Artists Forums. Grants in this category are designed to increase opportunities for American artists of exceptional talent and achievement to work in public places. Awards support projects of national or regional significance that offer opportunities for visual artists to create and present new work in a context that stimulates public appreciation of it. Works may be permanent or temporary installations in a variety of visual arts media. Support is also available for artists-in-residence programs and for projects that promote informative dialogue on contemporary visual art through visiting artists programs, symposia, and conferences.

Visual Artists Public Projects grants supported efforts in a wide range of communities and sites this year. They included three separate projects in New York, Philadelphia, and Los Angeles where sculptors worked with community residents to create urban gardens; a temporary public art project in Buffalo that presented new work by contemporary Native American artists on bus panels, billboards, and in subway stations; a site-specific sculpture by African-American artist Curtis Patterson in connection with Atlanta's participation in the 1996 Olympic Games; and a series of temporary works by Montana visual artists that will travel around the state to county fairs, arts festivals, pow-wows, and rodeos in summer 1995.

Visual Artists Public Projects grants also supported artists residencies in such places as Newark, Minneapolis, Santa Fe, and Staten Island. In addition, visiting artist programs, particularly important to rural campuses and colleges far from major cities, were supported in Alfred, New York; Carbondale, Illinois; and Spokane, Washington.



**ARTIST KARA WALKER
REVIEWS THE INSTALLA-
TION OF HER WORK AT
THE DRAWING CENTER
IN NEW YORK.**

The Arts in Education Program pursues three major goals: making the arts basic to the education of children and young adults from pre-Kindergarten to grade 12; increasing public awareness about the value of arts education; and helping increase quality arts education opportunities. Through four separate categories, the Program leads the way in arts education reform.



**HOUSTON BALLET
ACADEMY LEVEL VIII
STUDENTS INTERACT
WITH CHILDREN AT THE
"CHANCE TO DANCE"
STUDIO A PERFORMANCE.**

**ARTS EDUCATION PARTNERSHIP GRANTS
HELP STATE ARTS AGENCIES INCREASE
OPPORTUNITIES FOR CHILDREN AND YOUNG
ADULTS TO LEARN IN THE ARTS AS PART
OF THEIR REGULAR SCHOOL INSTRUCTION.**

The agencies work with state departments of education and others to inspire changes in legislation and school policies such as curriculum and assessment development, teacher training and certification, and graduation requirements.

The states are encouraged to take a variety of approaches. Artist residencies, which range from a week to an entire school year, are a part of all states' arts education programs. In Fiscal Year 1993, 18,219 artists – from dance, film/video, folk arts, design, theater, creative writing, music and visual arts – worked with students in 50 states and four special jurisdictions. These artists demonstrate techniques, coach teachers, and often provide community programs to increase awareness of the value of arts in education.

A Kansas Arts Commission program, for example, emphasizes strengthening community resources for arts education. Communities are encouraged to develop their own programming, combining and integrating the resources of local artists, arts organizations and schools. Another statewide effort finances projects to infuse early childhood programs with the arts.

The Georgia Council for the Arts developed ARTSTART, a program that integrates the arts into thematic units for kindergarten and first grade. ARTSTART helps fight teacher isolation by bringing together teachers, principals and arts

specialists to plan and implement curricula. The Council's Grassroots Arts Program, which distributes arts dollars to every county in the state through the local arts agency network, is strengthening the variety of arts education residencies available to each county.

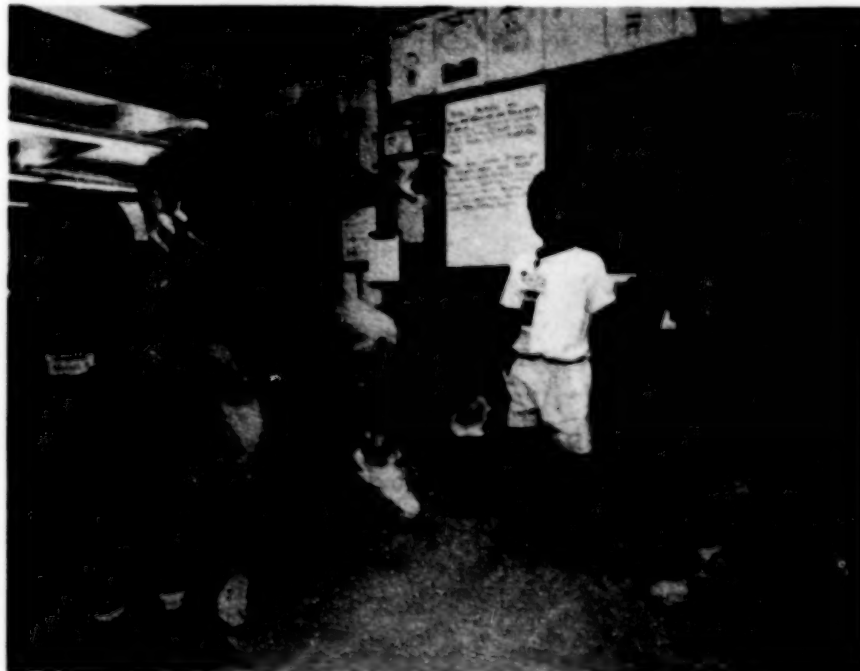
The Arts Plus category supports multi-year partnerships between arts organizations and schools to integrate the arts into the curricula and increase the arts organizations' commitment to education.

The Philadelphia Young Playwrights Festival is working with the Southeast Delco School District to incorporate playwriting into several academic disciplines. The project, titled "New Visions," has the power to put the magic back into math and to put drama and passion back into science. In a history class, a student may write a scene set in Independence Hall in 1776. In science, a student may write a play about water with hydrogen and oxygen atoms as main characters. In math, a student might pen a mystery drama that requires the detective to reconstruct a crime through algebraic equations.

Special Project Initiatives support nationally significant endeavors involving other Federal agencies or organizations. For example, the Endowment and the Department of Education joined forces to support the Kennedy Center's new computer-based arts education information network, *ArtsEdge*. Currently being tested in Washington, D.C., Fort Worth, Texas, and California, *ArtsEdge* will allow

90 AWARDS	\$ 7,345,586
PRIOR YEAR OBLIGATION	\$ 93,000

ACTOR AND DRAMA EDUCATOR
SCOTT ROSENOW OF THE
HONOLULU THEATRE FOR YOUTH
DEMONSTRATES HIS CRAFT IN A
CLASSROOM IN HAWAII.



artists, teachers and others concerned with arts education to increase efficient communication and gain access to new ideas, resources, and programs.

The Special Projects category also supports summer fellowships for arts teachers to enhance their knowledge and skills which will ultimately benefit their students. The program, developed and implemented by the Council for Basic Education, awarded 33 fellowships. One project studied the interrelationship of Turkish folkloric music with Islamic and Jewish culture. The fellowship culminated in a children's songbook which includes transcriptions and adaptations of both Jewish and Islamic music and text. Another fellow studied choreographic work performed at the Judson Church in New York City from 1962 to 1964 to create student performances for today.



IN MALVERN, PENNSYLVANIA,
THE PEOPLE'S LIGHT &
THEATRE'S NEW VOICE
ENSEMBLE INCLUDED A
PRODUCTION OF EDWARD
LLOYD PIERCE'S "ULYSSES AND
FRIENDS," STARRING MICHELLE
HASKINS AS MILDRED.



The Program Collaborations category supports projects in other Endowment programs that may also address arts education initiatives. Projects include ArtsCorps conducted with the Local Arts Agency Program, Chamber Music Rural Residencies with the Music Program, and the Millennium projects, a collaboration with the Media Arts Program.

A TEACHER WORKS
WITH STUDENTS ON
PROJECT DANCE:
"DANCE AS A NEW
CORE OF EDUCATION,"
ORGANIZED BY THE
CITY CENTER THEATER
IN NEW YORK.

The Challenge Program invests in communities through the arts. Since its creation in 1978, the Program has awarded 1,087 Challenge grants totaling \$320 million. These funds have generated more than \$2.4 billion of non-federal matching funds.

Challenge grants provide special opportunities for arts organizations to strengthen long-term institutional capacity and to enhance artistic quality and diversity. Two forms of support exist: Institutional Stabilization which helps arts institutions reach long-term financial objectives, and Project Implementation which stimulates new arts programs with the potential for regional or national impact.

50 AWARDS TOTAL \$13,120,000
1994 AND
PRIOR YEAR OBLIGATIONS \$9,300,207

Every applicant goes through a special review process that begins with panels in the respective Endowment discipline program, then a special interdisciplinary review committee. Grants range in size from \$75,000 to \$1 million, and each dollar must be matched with at least three dollars in nonfederal funds.

This year \$13.1 million in Challenge funds were awarded to 50 arts organizations. Twenty-six grants will be used to create long-term capital in the form of cash reserves and endowment funds totaling more than \$20 million. In addition,

TWO PATRONS TAKE A
TOUR OF EARLY-20TH
CENTURY PAINTING AS
PART OF THE SAN JOSE
MUSEUM OF ART'S
EXHIBITION "AMERICAN
ART 1900-1940."



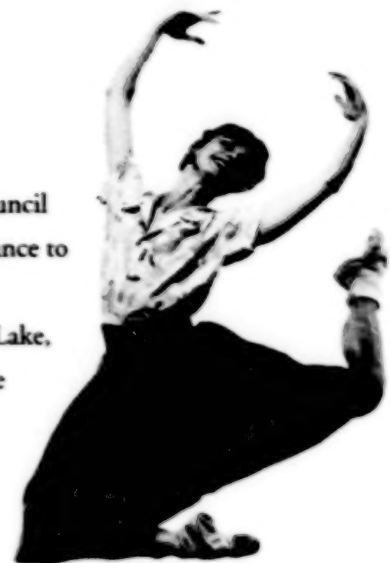
CHALLENGE

an \$800,000 Challenge Grant to the Greater Columbus Arts Council in Ohio went to support a stabilization fund and technical assistance to eight Columbus arts institutions.

Challenge grants reach small town America as well. In Blue Lake, California, the Endowment gave a \$75,000 award to renovate the Dell'Arte's historic theater structure and complete its outdoor amphitheater. In Elko, Nevada, the Western Folklife Center's Challenge Grant will be used to establish an \$800,000 cash reserve to alleviate cash flow concerns caused by program losses due to inclement weather. Elko is the site of the annual Cowboy Poetry Gathering.

America's diverse and vibrant culture is reflected as well in this year's Challenge Grants. In San Francisco, the Mexican Museum received a \$150,000 grant to support "Toward 2000: New Perspectives on Chicago Art." Teachers & Writers Collaborative in New York earned a \$150,000 Challenge Grant to support the development of three new books for teachers on integrating the writings of multicultural authors in the curricula. The Center Theatre Group of Los Angeles received an \$800,000 grant for the Mark Taper Forum's Latino Audience Development Program.

Other grants are designed to serve a national constituency. The Educational Broadcasting Corporation/WNET television in New York secured an \$800,000 Challenge grant to support a five-part documentary series, "Theater in America." The series will use both current and archival footage from theater productions. The Nonprofit Facilities Fund received an \$800,000 Challenge grant to establish a \$7 million revolving loan fund program for cultural arts organizations in four cities, and a regional model in New England.



**SEATTLE'S PACIFIC
NORTHWEST BALLET
PRODUCTION OF PAUL
TAYLOR'S "COMPANY B,"
WITH MUSIC BY THE
ANDREWS SISTERS,
FEATURED DANCER
AMY ROSE.**

**A YOUNG DANCER CELEBRATES
"RENAISSANCE DAY" AT
THE CARAMOOR CENTER IN
UPSTATE NEW YORK.**



CHALLENGE



COWBOY SILHOUETTES
FRAME A DRUMMER FROM
TAMBORASO DE CUXPALA AT
THE WESTERN FOLKLIFE
CENTER ANNUAL COWBOY
POETRY GATHERING IN ELKO,
NEVADA, FEATURING POETRY
AND SONG OF THE WEST.

AT THE CEDARBURG CULTURAL CENTER, THE WORK OF XAO YANG LEE, A HMONG NEEDLEWORK ARTIST IN THE EXHIBITION "PASSED TO THE PRESENT: FOLK ARTS ALONG WISCONSIN'S ETHNIC SETTLEMENT TRAIL."



Through strategic planning and strengthening management practices in nonprofit arts groups, the Advancement Program helps organizations become more self-sufficient, creative, and effective in the pursuit of their artistic goals. Since 1983, Advancement has invested in America's cultural future by helping more than 430 small to mid-sized organizations – from Alaska to the Virgin Islands – develop short- and long-term organizational goals through strategic planning. Organizations receiving Advancement assistance are diverse in type and in levels of development, yet the program tailors its help to the unique needs of each group.

The program consists of two phases. Phase I participants explore their futures. With the help of a consultant and other resources, an organization develops artistic and management goals, then crafts multi-year strategies to attain those goals. In Phase II, the participant receives a grant to help implement this plan – a comprehensive blueprint covering three to five years. Phase II grantees must raise three dollars from nonfederal sources for each Endowment dollar.

One 1994 Phase I participant is the Village of Arts and Humanities in Philadelphia. This arts and education community center includes gardens, parks, studios, and workshops. It began in 1986 when an artist cleaning up an abandoned lot one day was joined by curious neighborhood children. The Village offers free classes in performing arts, storytelling, maskmaking, and ceramics. It mounts original productions, such as *North Philadelphia Mahabharata*, featured on WHYY's "Spotlight" program, as well as street festivals, public art projects, and artist residency programs. During Phase I, the Village will strengthen its volunteer structure and professional management, and develop systems for public relations and marketing.

In Phoenix, 1994 Phase I participant Atlatl promotes contemporary Native American art. Atlatl – an Uto-Aztec word for a wooden tool used to hurl a spear – is a membership organization serving Native American artists and arts organizations through exhibitions, technical assistance, resource referral, publications, and biennial conferences. Atlatl's proposed planning/technical assistance priorities

21 AWARDS \$3,188,900
PRIO YEAR OBLIGATION \$521,312

ADVANCEMENT

include strategies for managing growth and improving the functioning of its Circles – national artistic and local governing boards.

Dedicated to celebrating and conserving its community's folk arts and cultural heritage, the Cedarburg Cultural Center in Wisconsin received a Phase II grant in Fiscal Year 1994. Founded by a citizens' group in 1985 in conjunction with Cedarburg's centennial, the Center is one of a small number of independent folklife organizations across the country. It has developed a permanent collection of art and artifacts related to Cedarburg history and culture. People from all over southeastern Wisconsin enjoy their exhibitions, educational programs, and civic events highlighting Cedarburg's artists. The Advancement grant will support artists' fees, marketing, and audience development.

Urban Gateways Center for Arts in Education in Chicago, a national model for incorporating the arts into all educational levels, also received a \$48,850 grant to help implement its multi-year plan. Founded in 1961, Urban Gateways features a comprehensive array of arts-in-education programs involving visual arts, music, dance, theater, and literary arts which reach more than 900,000 children, teachers, and parents in 850 schools around Chicago. During their planning/technical assistance phase, the organization focused on mechanisms for responding to increased demand for its services. In 1983, 17 schools took part in their Arts for Learning package program. Ten years later, 147 schools participated. Advancement Grant funds support costs including materials for 400 workshops, artist sessions and performance fees, and an office restructuring to improve service delivery.



AS PART OF URBAN GATEWAYS:
THE CENTER FOR EDUCATION
IN THE ARTS, BETTY JEAN
JACKSON DEMONSTRATES THE
SIMILARITIES BETWEEN AFRICAN
TRADITIONAL DANCE FORMS
AND MODERN DANCE TO EAGER
SCHOOLCHILDREN IN CHICAGO.

AT THE HAND WORKSHOP
IN RICHMOND, VIRGINIA,
CHILDREN AND ADULTS
OF ALL AGES EXPLORE
THEIR CREATIVITY IN ALL
OF THE VISUAL ARTS –
FROM PAINTING TO CLAY.

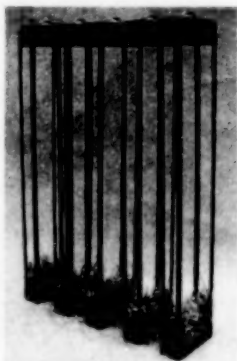


LOCAL ARTS AGENCIES ADVANCE THE ARTS AND CULTURAL DEVELOPMENT THROUGH A VARIETY OF SERVICES AND PROGRAMS THAT REFLECT THE DIVERSITY OF AND THEIR RESIDENTS IN COMMUNITIES LARGE AND SMALL ACROSS AMERICA.

A recent survey conducted by the National Assembly of Local Arts Agencies demonstrated that local arts agencies are using the arts to affect economic development, initiate community revitalization, address social issues, enhance children's education and honor the cultural diversity of community residents. Artists and arts administrators play an important role as leaders in community renewal and as mentors for young people.

38 AWARDS \$ 2,375,500

"SIGHTS" BY ARTIST HOLLY FISHER AT THE MISSOULA CULTURAL COUNCIL'S GALLERY, THE FIRST LOCAL ARTS AGENCY ESTABLISHED IN MONTANA.



Of local arts agencies surveyed, over 60 percent use the arts to address such community issues as crime, racism, homelessness and at-risk youth. Local arts agencies also support the arts in education through artist-in-residence programs and curriculum design emphasizing the arts. In communities across the country, local arts agencies award grants to arts organizations and artists, and further support their work through an array of programs and services, such as workshops on administrative topics, fundraising, and management assistance. Over 40 percent of the local arts agencies surveyed manage facilities, such as performance spaces, museums and galleries, or arts incubators, which provide emerging arts organizations with office space, equipment and technical assistance. In many parts of America, local arts agencies serve as the sole providers of the arts for their communities, presenting a broad array of arts programming that touches the lives of all citizens, from the youngest to the oldest.

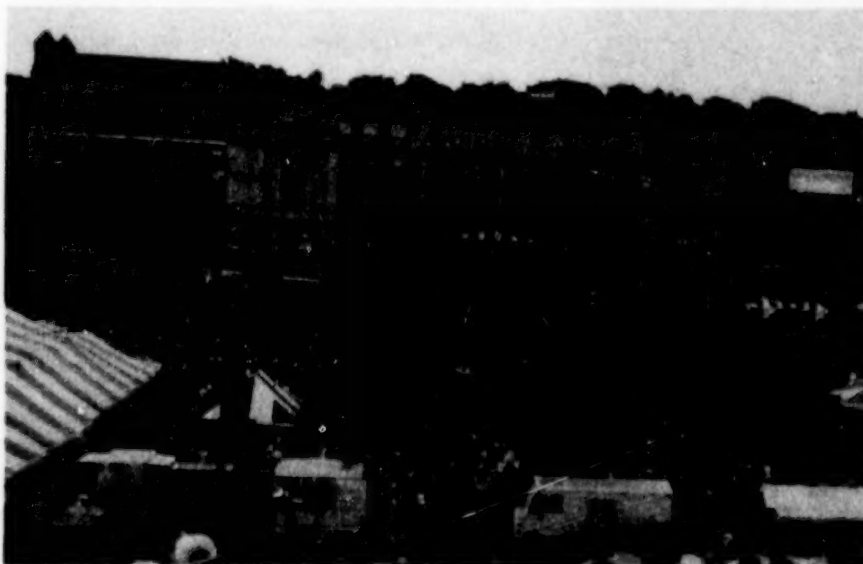
The Local Incentive Category funds local arts agencies in rural and urban communities to implement recommendations from their community cultural planning process. For example, the Arts Council of New Orleans received a two-year grant to renovate an historic building in the New Orleans Warehouse District to house the Southern Artists' Guild and the Entergy Arts Business Center. The Guild will provide 100 Louisiana artists and craftspeople with low-rent studio and retail space where the public can watch artists create work and purchase their art. The Entergy Center will provide services, technical assistance, and office space to local arts organizations.

LOCAL ARTS AGENCIES

The Arts Council of Richmond, Virginia received a three-year grant for an unprecedented arts education program conducted in collaboration with six metropolitan school systems that will serve 120,000 children. With a highly-successful, comprehensive, community-based planning process to guide them, the Arts Council designed their program to include teacher training; curriculum-based arts programs; expanded funding for artist residencies, lectures, demonstrations, and performances; an information database on arts activities and resources available to all teachers and arts organizations; and an advocacy campaign to educate the public about the importance of arts education.

The Local Arts Agency Development Category awards funds to encourage broad-based community-wide planning for the arts to stabilize funding, programs and services for arts organizations and artists, and to improve the quality and caliber of local arts agency management through leadership and training programs. Funding is available through grants for Planning, Stabilization, Leadership Training, and Services to the Field.

The Planning and Stabilization grants stress the value of access and communication between the local arts agency and its community. Cultural planning projects involve representatives from business, education, government and the community, as well as artists and arts administrators.



THE ALLIED ARTS COUNCIL
OF ST. JOSEPH, MISSOURI
RECEIVED A \$75,000 GRANT
FROM THE LOCAL ARTS AGENCY
PROGRAM TO SUPPORT AN
AUDIENCE DEVELOPMENT
PROJECT WHICH MET WITH
WONDERFUL RESULTS AT THE
"TRAILS WEST!" FESTIVAL.

The Missoula Cultural Exchange received funding to expand access to cultural resources and provide services to local artists. Located in west-central Montana, Missoula is a rural community where cultural life reflects a strong sense of place and value for the area's natural beauty. The Cultural Exchange used a community-based advisory committee to design a multi-faceted program that includes: a grants program to fund innovative arts projects, a county artists directory, expansion of the community resource bank with information on cultural events, more workshops for artists and arts organizations; support for a multi-disciplinary cultural festival, and funding for a Sister Cities program to explore opportunities for international cultural exchange. Working with the Missoula County Library, the Montana Community Foundation, and the University of Montana, this project represents a public/private partnership highlights a new level of cooperation in the local arts community.

AT THE NORTHERN PLAIN
TRIBAL ARTS SHOW, SPON-
SORED BY AMERICAN INDIAN
SERVICES OF SIOUX FALLS,
SOUTH DAKOTA, ART FROM
NATIVE AMERICANS REACHES A
WIDE AND DIVERSE AUDIENCE.



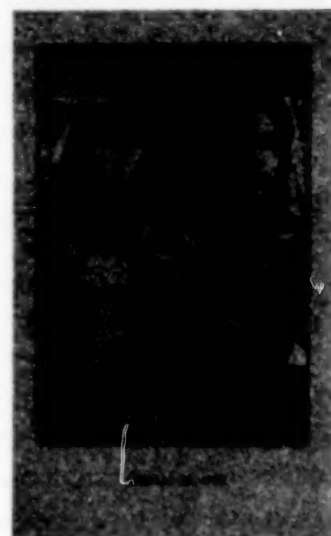
Leadership Training and Services to the Field grants support professional development activities for local arts agency administrators at the state, regional and national levels. In 1994, the New York Foundation for the Arts received a grant to work with the Alliance of New York State Arts Councils to develop a computer network to link rural arts councils. One dozen New York arts agencies were selected to participate and, as part of the project, received ongoing professional training and consultation, equipment, software, and a one-year subscription to ArtsWire, the computer network for arts professionals. The training component helped staff learn the system, sharing this information with artists and arts organizations located in each community, and assisting the arts councils in their regional arts promotion. As the project evolves, more sites will be added and private partners sought to continue project support.

BEFORE THE CREATION OF THE NATIONAL ENDOWMENT FOR THE ARTS IN 1965, ONLY FIVE STATES HAD PUBLICLY-FUNDED STATE ARTS AGENCIES. IN RESPONSE TO THE ENCOURAGEMENT PROVIDED BY THE FEDERAL LEVEL, EACH OF THE 50 STATES AND SIX JURISDICTIONS FORMED A STATE ARTS AGENCY.

Basic State Grants provided by the Arts Endowment still provide powerful incentives for state investment in the arts. Last year, the state legislatures as a group matched Endowment support to state arts agencies by a ratio of approximately 6 to 1. The combined federal and state dollars are used to: support the operations of arts organizations; present concerts, performances and exhibitions; assist individual artists; foster and preserve the traditional arts; promote the arts as a basic part of education; develop local arts programs; and strengthen the arts in underserved areas, including rural and inner city communities.

The State & Regional Program also awards Regional Arts Programming grants to seven regional arts organizations which together serve 54 states and jurisdictions. These are private, nonprofit organizations created by the states to administer programs and services carried out most cost-effectively on a multi-state basis. Regional arts organizations use their Arts Endowment grants to leverage private and state funding, which in turn is often used to support the presentation of outstanding performing arts groups in mid-sized and smaller communities. The Regionals also administer visual arts fellowships and develop special regional initiatives, such as the Southern Arts Federation's Southern Vision for Arts Education and the Mid-America Arts Alliance's Underserved Youth/Artists Residency Project.

In addition to administering Basic State Grants and Regional Arts Programming Grants, the State & Regional Program awards approximately half of the funds set aside for grants to states for projects in underserved rural and inner-city areas. Many projects supported over the last year address the needs of at-risk youth and their families.



PARTNERSHIP IN ACTION —
THIS PERFORMANCE OF
"YERMA" AT BORDERLANDS
THEATER IN TUCSON WAS
FUNDED BY THE ARTS
ENDOWMENT, THE ARIZONA
COMMISSION ON THE ARTS, THE
TUCSON/PIMA ARTS COUNCIL
AND THE PRIVATE SECTOR.

84 AWARDS \$ 32,017,000

For example, a grant of \$293,400 to the Texas Commission on the Arts continues support for Project Bridge, a collaboration between the state arts agency and public housing authorities in six Texas cities. The project enables professional artists to involve public housing residents and their children in developing murals, visual arts exhibitions, arts festivals, and dance, music and drama workshops.

A grant of \$141,800 to the Vermont Council on the Arts is helping "Voices of Youth," a project that enables rural youth to work at arts projects they have helped select. Artist guide students in exploring and building their own sense of identity and artistic voice.

A grant of \$131,000 to the California Arts Council is helping to support Creative Afterschool Alternatives, an arts latchkey program in South Central Los Angeles that addresses issues including affordable child care, reduced arts and cultural programs in schools, and increased gang activity.

BY ANY MEASURE FEDERAL AND STATE FUNDS INVESTED IN STATE AND JURISDICTIONAL ARTS AGENCIES AND REGIONAL ARTS ORGANIZATIONS HAVE A WIDE IMPACT. IN FISCAL YEAR 1993

these agencies awarded over 28,000 grants totaling \$190 million to groups in over 5,600 communities covering every Congressional District. Approximately one

third of these grants went to groups located outside metropolitan areas of 50,000 or more. The economic activity stimulated by these grants is substantial. In 1993, grants awarded by the state, jurisdictional and regional agencies were matched by \$4 billion in earned and contributed grantee income. Altogether, \$4.3 billion was pumped back into the economy as grantees of these agencies paid for the supplies, materials, transportation, services and salaries necessary for the production, distribution

and presentation of art. In nearly every American community, arts agencies supported by the Arts Endowment are helping to bring the magic of the arts into the lives of adults and children of all ages and economic circumstances.



FUNDED IN PARTNERSHIP WITH THE TEXAS COMMISSION ON THE ARTS, THE HOUSTON INTERNATIONAL FESTIVAL INTRODUCES TEXANS TO ARTS AND CULTURE FROM AROUND THE WORLD, INCLUDING THIS JAPANESE THEATRICAL PERFORMER.

THROUGH A GRANT TO THE MICHIGAN COUNCIL FOR ARTS AND CULTURAL AFFAIRS, THE MICHIGAN JAZZ MASTERS ARE ABLE TO TOUR THROUGHOUT THE STATE IN PERFORMANCE AND EDUCATIONAL SEMINARS AND WORKSHOPS.



**THE OFFICE OF POLICY, PLANNING AND RESEARCH (OPPR)
WORKS WITH THE ENDOWMENT'S PROGRAMS, OFFICES AND
MANAGEMENT IN DEVELOPING LONG-RANGE POLICY AND PLANNING
OPTIONS FOR THE AGENCY. OPPR ALSO FOCUSES ON ANALYZING**

internal data relative to application and grant-award statistics and trends, and monitors special initiatives such as arts education, programs for at-risk youth, and the needs of cultural centers of color. Trends and changes that affect issues of arts policy and cultural development are diagnosed.

In 1994, OPPR began tracking and developing policy information on issues relating to art and the National Information Infrastructure (NII). At the request of the White House, OPPR worked with the National Endowment for the Humanities, Institute of Museum Services, and President's Committee on the Arts and Humanities to draft a paper entitled, "Arts, Humanities, and Culture on the NII," which was submitted to the Information Infrastructure Task Force at the Department of Commerce. The purpose of the paper was to contribute to the President's policy on the information superhighway. OPPR also is responsible for ensuring that the agency's strategic planning process is meeting the requirements of the Government Performance & Results Act.

As part of our service to the field, OPPR continues to develop new and enhanced information which describes the conditions and needs of artists, arts organizations, audiences and arts support systems through the collection of research data and the publication of research reports. In addition, OPPR manages and coordinates the Arts Endowment's library, which serves the information needs of agency staff and provides assistance to outside arts professionals and researchers. To further the agency's goal of increased access for artists and audiences, OPPR works with the Office for Special Constituencies to work to ensure more arts opportunities for citizens with disabilities.

OPPR also supports the professional development of arts managers through the Arts Administration Fellows Program. The Fellows Program offers talented early- and mid-career arts managers the opportunity to gain a national overview of arts activities and to become acquainted with Endowment policies and operations through eleven-week residencies.

AS PART OF THE AMERICAN
DANCE FESTIVAL IN DURHAM,
NORTH CAROLINA, THE
DAYTON CONTEMPORARY
DANCE COMPANY OF OHIO
PERFORMS A REVIVAL OF
LESTER HORTON'S "THE
BELOVED" (1948).



CONGRESS, THE EXECUTIVE BRANCH AND PRIVATE CULTURAL INTERESTS DEPEND ON RELIABLE DATA TO FORMULATE AND ASSESS CULTURAL POLICIES. THE RESEARCH DIVISION HELPS

develop the necessary information by examining the cultural needs of the public, identifying ways to enhance access to cultural opportunities, studying the effects of the economy on cultural activities, and documenting the value of arts education to the nation's educational system.

Three research reports were released by the Division in Fiscal 1994. The first, *Arts Participation in America: 1982-1992*, provided a summary of the results of three nationwide surveys of public participation in the arts conducted by the Bureau of the Census on behalf of the Endowment. *Dancemakers* was the culmination of a three-year joint effort between the agency and the field to study choreographers working in four major cities – New York, Chicago, San Francisco, and Washington, D.C. *Trends in Artist Occupations, 1970 to 1990* describes changes in the number, geographic dispersion, and earnings of artists through data collected in the latest three Censuses of Population.

This past year the Division initiated a major study of the folk and traditional arts field. The study, which will be published in early 1996, will examine folk and traditional arts organizations, artists, and audiences nationwide and describe in detail the size and complexity of the field and its growth over the last 15 years.

The Division also sponsored a research workshop at the annual conference of the National Assembly of State Arts Agencies in Omaha, Nebraska. The workshop included presentations of findings from recent research projects in the area of economic impact and arts participation by distinguished researchers in the field. Planning studies associated with the next nationwide *Survey of Public Participation in the Arts* and the preparation of the next *Sourcebook of Arts Statistics* were also initiated last year. Arts policy makers, service organizations, and researchers will contribute to the survey's questionnaire and ascertain the most cost-efficient method of conducting the survey. Two evaluation projects were also sponsored in Fiscal Year 1994. One will examine the impact of grants from two local arts agency program grant categories from 1987 to 1990, and the other is part of an overview study of the Literature Program to assess changing needs.

THE OFFICE FOR SPECIAL CONSTITUENCIES WORKS IN MYRIAD WAYS TO MAKE THE ARTS MORE AVAILABLE TO PEOPLE WHO ARE OLDER, DISABLED OR LIVING IN INSTITUTIONS.

Through a broad range of cooperative efforts among Endowment Programs, grantees, private groups representing special constituencies and other federal agencies, the Endowment strives to increase access to the arts for all Americans. The focus of this work is twofold: inclusion – opening up existing programs to people who are underserved; and outreach – taking the arts to people who otherwise might not have such opportunities.

This year marked the publication of the most comprehensive arts access guide to date, *Design for Accessibility: An Arts Administrator's Guide*. Produced in partnership with the National Assembly of State Arts Agencies (NASAA), the book assists Endowment grantees and others in making their programs and facilities fully accessible to people with disabilities and older adults. NASAA and the Arts Endowment worked with a 17-member Arts Access Task Force to compose the *Guide*, and 18 additional artists, arts administrators and accessibility experts served to review it for completeness. The 700-page *Guide* contains a wide variety of information and resource material that may be copied from its loose-leaf format for wider distribution. Sections include an arts accessibility checklist for cultural groups; a guide on writing and speaking about people with disabilities and older adults; information on how to make historic properties accessible; and examples of leadership in access to the arts. The book was introduced by Chairman Jane Alexander at Arena Stage in Washington, D.C. on July 28, 1994, the fourth anniversary of the Americans with Disabilities Act. The Arts Endowment and NASAA disseminated 800 free copies of the *Guide* to grantees through the state arts agencies, and it is being marketed through NASAA.

The Office worked with the Mid-America Arts Alliance to convene this six-state region's first access conference, "Access to the Arts: Beyond Compliance," in Overland Park, Kansas. Over 200 artists and arts administrators attended workshops that focused on design, performing and visual arts, and new technology that make the media more accessible. Discussion also centered on outreach to people living in nursing homes and other institutions, and public policy which

affects older and disabled people. Dr. William Guilford, Director of the Oklahoma Arts and Older Adults Project, talked about artists who work in nursing homes with Alzheimer's patients, in day care centers with intergenerational arts programs, and in other settings. Kristine Gebbie, White House National AIDS Coordinator, addressed the impact of AIDS in America. Other speakers included:



DANCERS BRUCE CURTIS
AND ROSAMARIA MANQUEZ
AT AN INTRO TO MOVEMENT
WORKSHOP AS PART OF "A
CONTEMPORARY CHAUTAUQUA:
PERFORMANCE AND DISABILITY"
AT THE MARK TAPER FORUM
IN LOS ANGELES.

Scott Leigh of Nebraska Educational Television, who described the station's captioning center; Fred Pawlicki, University of Kansas, who discussed access features of the Lied Performing Arts Center; and Regina Davis, a dancer who is deaf, who advocated removing barriers so artists with disabilities could more fully contribute to the arts. The Director of the Mid-America Arts Alliance, Henry Moran, described the symposium as a landmark that has assisted arts

groups in the region to open their programs in ways that promote dignity and independence. This effort represents the third in a series of regional access conferences sponsored by the Arts Endowment.

In addition to the regional conference, the Coordinator of Special Constituencies conducted ten access seminars and workshops at meetings of national, state and local art service groups to better educate arts administrators, artists and others on the best ways to make their facilities and programs fully accessible. This year's efforts include work with the American Association of Museums (AAM) to sponsor two panels and a keynote address on Universal Design by Dianne Pilgrim, Director of the Cooper-Hewitt National Museum of Design of the Smithsonian Institution at AAM's annual conference in Seattle. It was the first time that AAM presented a keynote address on the subject of universal design and disability. Other work includes: conducting a seminar for curators at the Philadelphia Museum of Art; chairing a panel on the Arts and Americans with Disabilities Act for the Association of American Cultures' "Open Dialogue" symposium in Columbus, Ohio; and conducting a two-day pre-conference workshop for arts administrators at the National Assembly of Local Arts Agencies' conference in Fort Worth, Texas.

THE ARTS ADMINISTRATION FELLOWS PROGRAM BRINGS PROFESSIONAL ARTS MANAGERS FROM THROUGHOUT THE NATION TO WASHINGTON WHERE THEY WORK AT ENDOWMENT HEADQUARTERS FOR THREE MONTHS. THESE FELLOWSHIPS

enable the managers to become acquainted with the policies and operations of the agency and to gain an overview of its activities throughout America. The program promotes increased communication and understanding between the Endowment and the arts organizations and communities represented by the fellows.

This year the program provided 36 fellowships. Each fellow worked in an agency office or grants program and participated in workshops, lectures and other activities. Fellows were also introduced to the political, cultural and government-oriented organizations in the nation's capital.



ANN FOLEY, AN ARTS CORPS PARTICIPANT, WORKED WITH THE NAVARRO COUNCIL ON THE ARTS IN CORSICANA, TEXAS TO USE DANCE WORKSHOPS TO BUILD SELF-ESTEEM AMONG YOUTH AT THE CORSICANA STATE HOME.

FINANCIAL SUMMARY

SUMMARY OF FUNDS AVAILABLE¹

FISCAL YEAR 1994

Appropriation: Regular Program Funds ^{2,3}	\$ 116,270,000
Appropriation: Treasury Funds (to match nonfederal gifts)	16,534,000
Appropriation: Challenge Grant Funds (to match nonfederal gifts)	12,858,000
Appropriation: Policy, Planning, and Research ⁴	646,151

TOTAL FEDERAL APPROPRIATIONS \$146,308,151

Nonfederal Gifts ⁵	152,974
Interagency Transfers ⁵	372,000
Unobligated Balance, Prior Year ⁵	11,299,542

TOTAL FUNDS AVAILABLE \$158,132,667

¹ Excludes administrative operating funds; includes \$49,500 prior year deobligation.

² Not less than 27.5 percent for support of state arts agencies and regional arts groups; not less than 7.5 percent for support through the underserved communities set-aside.

³ Reflects reprogramming of \$250,000 of program funds to administrative funds.

⁴ Administrative funds (see Office of Policy, Planning and Research).

⁵ Includes only grantmaking funds.

FUNDS OBLIGATED (INCLUDES CARRY-OVER FROM PREVIOUS YEARS)	FISCAL YEAR 1994 OBLIGATIONS	CHALLENGE GRANT COMMITMENTS/ OBLIGATIONS ⁷
Dance	\$ 7,638,593	\$ 959,558
Design	3,417,000	—
Expansion Arts	5,342,842	1,513,500
Folk & Traditional	3,332,900	550,000
International	840,000	—
Literature	4,400,120	225,000
Media Arts	10,912,500	2,562,525
Museum	9,428,500	2,755,000
Music	10,892,140	2,625,000
Opera-Musical Theater	5,352,500	1,360,000
Presenting & Commissioning	5,521,235	2,150,000
Theater	8,826,500	2,163,056
Visual Arts	4,771,000	555,000
Arts in Education	7,438,586	1,470,000
Local Arts Agencies	2,375,500	1,785,000
State & Regional	32,017,000	850,000
Underserved Communities Set-Aside	8,728,800	—
Advancement	3,720,212	—
Challenge	290,224 ⁶	—
Policy, Planning and Research ⁸	646,151	—
TOTAL FUNDS OBLIGATED⁹	\$135,892,303	\$21,523,639

⁶ Challenge Grants are shown in the column to the right.

⁷ Includes prior year commitments. Of the \$21,523,639 committed, \$9,300,207 was obligated in fiscal year 1994.

⁸ Includes Arts Administrations Fellows and Office of Special Constituencies.

⁹ Program obligations reflect fiscal year 1994 transactions and, in some cases, may differ from final allocations due to variations in the obligations of two-year monies or receipt of gifts and funds from other agencies.

FINANCIAL SUMMARY

SUMMARY OF APPROPRIATED FUNDS 1966-1994

YEAR	GRANT-MAKING* FUNDS	ADMINISTRATIVE FUNDS	TOTAL FUNDS
1966	\$ 2,534,308	\$ 364,000	\$ 2,898,308
1967	7,965,692	510,000	8,475,692
1968	7,174,291	600,000	7,774,291
1969	7,756,875	700,000	8,456,875
1970	8,250,000	805,000	9,055,000
1971	15,090,000	1,330,000	16,420,000
1972	29,750,000	1,730,000	31,480,000
1973	38,200,000	2,657,000	40,857,000
1974	60,775,000	3,250,000	64,025,000
1975	74,750,000	5,392,000	80,142,000
1976	82,000,000	5,455,000	87,455,000
1976T**	33,937,000	1,364,000	35,301,000
1977	94,000,000	5,872,000	99,872,000
1978	114,600,000	9,250,000	123,850,000
1979	139,660,000	9,925,000	149,585,000
1980	142,400,000	12,210,000	154,610,000
1981	146,660,000	12,135,000	158,795,000
1982	132,130,000	11,326,000	143,456,000
1983	131,275,000	12,600,000	143,875,000
1984	149,000,000	13,223,000	162,223,000
1985	148,078,000	15,582,000	163,660,000
1986	143,999,732	14,822,508	158,822,240
1987	149,181,000	16,100,000	165,281,000
1988	150,591,000	17,140,000	167,731,000
1989	150,650,000	18,440,000	169,090,000
1990	151,405,000	19,850,000	171,255,000
1991	152,485,734	21,595,003	174,080,737
1992	153,106,244	22,848,436	175,954,680
1993	150,125,848	24,333,534	174,459,382
1994	145,662,000	24,566,000	170,228,000
	\$ 2,913,192,724	\$ 305,975,481	\$ 3,219,168,205

* Grant-making funds include program funds, treasury funds and challenge funds.

** In 1976, the Federal government changed the beginning of the fiscal year from July 1 to October 1, hence the 1976 Transition ("T") Quarter.

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Published by the
Office of Communications
National Endowment for the Arts

Keith Donohue
Publications Director

With thanks to the staff
for their assistance.

Design:
Cox & Associates, Inc.
Silver Spring, Maryland

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